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THE LITERARY STRUCTURE OF JOEL 1:1-2:27

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INTRODUCTION

The history of the criticism of the Book of Joel reveals that attention has been paid primarily to questions of date, composition, the condition of the text, the unity of the book, the identity of authorship, the intended reference of certain passages, and the relation of portions of the book to parallel passages in other prophetic books. We find here concentrated many of the most difficult problems of Old Testament criticism, since each of the foregoing points has furnished material for widely divergent opinions. Indeed, few books of the Old Testament have been so radically controverted in respect to the most fundamental problems of introduction.

The primary purpose of this investigation is not to consider these questions, except as light is shed upon them through an examination of the literary form of the book. The distinctive literary qualities of the book have never, so far as we are aware, been sufficiently taken into account in critical discussions. An attempt is made here to indicate some of the important and obvious features of the book, and to examine its relations to Hebrew writing generally. The

conviction that this is consciously artistic poetry was impressed upon us even by a superficial study, and each succeeding examination of the material has revealed fresh insights which cannot fail to illumine the exegesis. We are concerned, therefore, first and primarily with presenting the facts of literary structure as they appear to us. As Kirkpatrick reminds us, "All fruitful discussion must, it is obvious, start from a careful examination of the book itself."[1] And finally, we shall seek merely to outline the results which such an investigation have with respect to the interpretation of the message of the book, and with respect to certain of the critical problems.

The difficulties encountered in a reading of the book from beginning to end, the marked differences in thought, style, and subject-matter, as well as the apparent similarities, have been met in various ways. The early Fathers and some modern scholars take the first part as allegory. The recent tendency has been either to attribute the work to two authors, or to attribute all references to the Day of Yahweh in the first part of the book to a process of interpolation. In this case, we have (1) a scourge of locusts, (2) final judgment, and (3) the relation of these to the Day of Yahweh.

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[1]A. F. Kirkpatrick, Doctrine of the Prophets, (London: The Macmillan Co., 1897), p. 48.

The center of the controversy is on the Day of Yahweh passages, for upon the interpretation of these depends the integrity of the book, or of portions within the book.

As regards the occasion of the writing, various speculations have been made. It seems obvious that a historical locust plague is basic to the prophecy as a whole, and furnishes the detail for the description in Chapter 1, as well as a basis for the idealized concepts of 2:1-11. Whether the writing is in any form a public discourse is a matter of question. Kirkpatrick holds that it was originally such, and was later reduced to writing, in the process of which a number of addresses delivered on various occasions were combined, and supplemented by additional prophecies which were not oral in their origin. It is held by some that 1:2-2:27 is a liturgical lament, composed of speeches which themselves consist of smaller poetic utterances having their models in prophetic literature.

A further possibility is that this is a cult prophecy, pronounced at the time of annual festival, which in this instance is a time of mourning and repentance, rather than of festivity and rejoicing, and including a promise of restoration. According to this view, 2:18-27 is cultic rather than historical. The realism of the description has been thought by some to argue for its composition at the time of

the catastrophe, before the restoration was possible. Mowinckel sets 1:1-2:4 in this cultic situation of communal penitence, pointing out that it follows the pattern of the public psalm of lament: address, lament, portrait of the misfortune and of the enemy, prayer, repentance, trust, pity, assurance of being heard.[2] The book, he maintains, is a prophetic imitation of the liturgical psalm. In this construction, the choir represents the community, uttering the lament and prayer; while the assurance of Yahweh's hearing of the prayer is proclaimed by one of the servants of the cult in the name of Yahweh. Ewald, also, proposes that "on the fast-day itself Joel may have proclaimed the promise of the divine mercy, at the conclusion of the penitential prayer of the priests and the people."[3]

Whether or not the composition is taken to be definitely liturgical in character, it exhibits a vividly dramatic form, and is closely related to a possible enactment of the drama of judgment, petition, and restoration. The strong element of lament in the major portion of 1:2-2:27 contributes further to the possibility of this being liturgical, and various liturgical features are inescapeable

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[2]Mowinckel, S. Psalmenstudien, III, (Kristiania: J. Dybwad, 1923),65.

[3]Ewald, G. H. A. Commentary, (London: Williams & Norgate, 1875), p. 109.

throughout. As Beardslee has claimed, "Figuratively, if not literally, it presupposes a public reader."[4]

Because of various internal relations, which will emerge in the course of the subsequent discussion, 1:1-2:27 is considered here apart from the remainder of the book. This section is apparently made up of a number of strophes of some length, interspersed with smaller songs, prayers, and oracles. Divisions into strophes and songs have been made where there seem to be divisions of thought, and where the literary form appears to indicate divisions. We shall find in each song abundant illustration of the view that Hebrew poetry is doubly structural; the strophes themselves, as well as the lines, being elements of larger patterns which are intimately related to the thought pattern of the whole. As is true of Hebrew poetry generally, the rhythm is dominated by the thought and is subordinate to it. We shall therefore be concerned with a strophic pattern, rather than a metrical one. Where the metre obtrudes itself in obvious regularity, it will be noted, and also as it changes to accord with the thought. As early as 1816 Eichhorn pointed out that the book as a whole is written in metre, though not in uniform metre, and held that it was characterized by thought divisions while lacking apparent strophic

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[4]R. A. Beardslee, "Hebrew Poetry: A Criticism," Journal of Biblical Literature, XXXIX (1920), 118.

regularity.

The first half of the book is here divided into five songs, of approximately the same length, and contrasted by progression in thought, varying emphases, and distinctive modes of expression. The pattern here distinguished is as follows:

1:1	---	Superscription
1:2-3	---	Proem
1:4	---	Song introducing the general subject
1:5-12	---	Wailing and lamentation, described with particular reference to the land itself
1:13-20	---	Wailing and lamentation, with reference to the priests, the Temple, and the Day of Yahweh, ending in the prophet's prayer
2:1-11	---	The call to alarm and announcement of the Day of Yahweh, with an idealized description of the plague
2:12-17	---	A call to repentance and ritual appeal, ending with the prayer of the priests
2:18-27	---	Promise of restoration and description of the restoration.

CHAPTER I

SUPERSCRIPTION AND PROEM

The Superscription

The title of the Book of Joel is the ordinary prophetic formula, brief and simple, and contains no reference to the date, location, or occasion of the prophecy. All evidence of this nature must be derived from the book itself.

The name "Joel" occurs frequently in the Old Testament.[1] "Pethuel"[2] is in all probability, with Joel, a genuinely historical name.

Bewer holds that the simplicity of the title vouches for its genuineness, although it is more widely maintained that this is no criterion. This simplicity of style in the superscription is matched by the simplicity of the style of the following prophecy, which is also largely indeterminate regarding the date and identity of the prophet. It contains merely the fact of a divine communication to one whose name

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[1] I Samuel 8:2; I Chronicles 4:35; 5:4; 5:8; 5:12; 6:18; 6:21; 7:3; 11:38; 15:7; 15:11; 15:17; 23:8; 26:22; 27:20; II Chronicles 29:12; Ezra 10:43; Nehemiah 11:9.

[2] The Greek, Latin, Syriac, and other versions read "Bethuel" in place of the Massoretic "Pethuel."

means "Yahweh is God."

The Proem: 1:2-3

The introduction to the prophecy of Joel is in many respects a very revealing strophe. The contains the definite qualities of an introduction.[3] It contains, further, a number of important elements, which point to a correct exegesis of the poem itself. The proem is dramatic and rhetorical in style, employing the conventional prophetic form of address, but with interesting variations. The form of this strophe is (1) a two-fold call to attention, (2) a rhetorical question, and (3) a three-fold command referring to the persons addressed in (1) and the message indicated in (2).

The first line places the prophecy immediately in the tradition of the greatest of the early prophets, with its brief imperative to attend. שִׁמְעוּ־זֹאת הַזְּקֵנִים וְהַאֲזִינוּ כֹּל יוֹשְׁבֵי הָאָרֶץ. The first word, שִׁמְעוּ, together with its parallel imperative, הַאֲזִינוּ, reveals a characteristic dependence of Hebrew prophecy upon Hebrew psychology.[4]

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[3]N.B. the sense of consequence and suspense, uniqueness of the event, appeal to history, and the fashion in which it introduces the entire poem. Its close relations to the conclusion (2:27) will be discussed under that verse. Note also its character as a "story-telling" introduction and the light it sheds on Hebrew methods of transmitting history.

[4]For the Hebrew the "hearing", or faculty for attend-

The object of the imperative, the emphatic feminine demonstrative, זֹאת, is indefinite in reference. It appears from the context that זֹאת does not refer in this case to the "word" of Yahweh, but rather to an event, or series of events, historical or eschatological, or both, which the prophet is about to recount to his people, commanding them to recount it throughout successive generations. As it is spoken, the content to which זֹאת refers is un-

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ing, resides in the ear; the psychical function, as well as the psychological, residing in the organ. "The ear has the power of the palate in respect of testing what it hears, and has ethical qualities ascribed to it like the eye." (A. S. Peake, ed., The People and the Book, Oxford: Clarendon Press, 1925, p. 353.) The word which the prophet speaks is an "invasive influence," taking possession of this organ. Understanding occurs through the action from without of some force upon one of the organs. The prophet's message is directed with this in mind. (N.B. Isaiah 6.)

Cf. use of שִׁמְעוּ in Isaiah 7:13; 46:3, 12; 48:12; 51:1, 7, 21; Jeremiah 6:19; 7:23; 11:4, 7; Amos 3:13; Micah 1:2; 3:1; 6:1, 2, 9.

Cf. שִׁמְעוּ זֹאת in Isaiah 47:8; 48:1, 16; Jeremiah 5:21; Hosea 5:1; Amos 8:4; Micah 3:9; Psalm 49:1.

Cf. שִׁמְעוּ דְּבַר יְהוָה in Isaiah 28:14; 66:5; Jeremiah 2:4; 7:2; 10:1; 11:2, 6; 17:20; 19:3; 21:11; 22:29; 29:20; 31:10; 42:15; 44:24, 26; Ezekiel 13:2; 16:35; 25:3; 34:7; 36:1; 37:4; Hosea 4:1.

Cf. use of שִׁמְעוּ combined with הַאֲזִינוּ in Psalm 45:10; Isaiah 55:3.

Cf. שִׁמְעוּ.....הַאֲזִינוּ in Genesis 4:23; Judges 5:3; Isaiah 1:2 (contrast Jeremiah 6:18); 1:10; 28:23 (inverted); Jeremiah 13:15; Hosea 5:1; Job 34:2; Psalm 49:1.

Cf. use of שִׁמְעוּ combined with הַבִּיטוּ in Isaiah 42:18.

Cf. use of שִׁמְעוּ combined with הַקְשִׁיבוּ in Isaiah 49:1.

Cf. שִׁמְעוּ הַדָּבָר הַזֶּה in Amos 3:1; 4:1; 5:1.

known, and it points the listener forward, causing him to attend to what follows in order to determine its reference.[5] Each section, and indeed each strophe, adds meaning to this word, whose importance in its position here receives emphasis through the accentual stress.

The exact definition of the word of address, זִקְנֵי, ("old men," or "elders") and its usage here, have been widely disputed. The meaning frequently accepted is that of "elders", the official rulers of the Judean community in post-exilic times. So Ewald states:

> Inasmuch as the prophet appears in public, before some convention of the people, he first addresses the elders, the presidents of the meeting, and then all other members of the nation.[6]

On the other hand, it may mean in this case simply the oldest inhabitants of the land. It is they who can remember the farthest, who give greatest scope to the question asked in the second half of this verse: הֲזֹאת הָיְתָה בִּימֵיכֶם וְאִם בִּימֵי אֲבֹתֵיכֶם. They are the best fitted to answer for the uniqueness of "this" event, in terms of their "days" and the "days

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[5]"The pronoun 'this' evidently stands for the events which these persons are directed to recount to their descendants, described in the following verses. Evidently certain events are referred to, which are assumed to be familiar to the persons addressed. The implication in lines 3 and 4 is that these events had occurred, not in the days of their fathers, but in their own days." (W. J. Beecher, "The Historical Situation in Joel and Obadiah," Journal of Biblical Literature, VIII (1888), 14.

[6]G. H. A. Ewald, Commentary (London: Williams and Norgate, 1875), 120.

of their fathers."

Bewer also takes the view of Ewald that the prophet is speaking to the assembled people, but notes:

> He addresses the old men, they are not the elders here, because he wants to appeal to their experience and their memory. Their testimony is valuable because they are so very old.[7]

Wade also renders "Ye old men," "since appeal is made to length of experience,"[8] (cf. Deuteronomy 32:7); and Driver derives the same meaning:

> The whole people is addressed; not one among them, however long or varied his experience, has ever heard tell of such an experience.[9]

There is probably an intended play upon the two meanings of the word. The term, which is familiar in the Temple community in its official sense, is given a special meaning, consciously pointing out the fact that the word has a double meaning.

The second stichos of verse 2 is parallel to the

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[7]J. A. Bewer, "Joel," International Critical Commentary, XXVI (New York: Scribners' Sons, 1911),74.

[8]G. W. Wade, "Joel," Westminster Commentary Series, (London: Methuen & Co., 1925), p. 88.

[9]S. R. Driver, "The Books of Joel and Amos," Cambridge Bible, (Cambridge: University Press, 1898), 35.

Cf. further references to זקנים in Joel, in 1:14; 2:16, and note differences discussed under those sections.

W. L. Wardle ("Joel," Peake's Commentary on the Bible, p. 544) considers it probably a later insertion.

first, הַאֲזִינוּ (hiphil imperative) corresponding to the first imperative, שִׁמְעוּ. The address in this case is the familiar יוֹשְׁבֵי הָאָרֶץ, the significance of which must not be overlooked because of its frequent usage; indeed, because it is so frequently used, its importance is accentuated.[10] Its application is made general by the modification of כֹּל, but it refers merely to the inhabitants of Judah. This vocative indicates that <u>everyone</u> is held to account. Thus the poet appeals to the experience of all Israel, both as to historical depth and the total existing population. His address appeals to a complete history of the people of Israel, and we gain the impression that the message to follow is to be of <u>historical</u> importance,[11] and

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[10]Cf. 1:14d, and 2:1c.

Note how consistently throughout the prophecy the address is repeated: "the people of the land," "Yahweh's people," "the people," or simply the "land," (1:2; 1:14; 2:1; 2:15; 2:18; 2:21; 2:23; 2:26; 2:27).

Note the use of similar vocatives throughout prophetic literature, and the close relation of these vocatives to the message of the prophet.

[11]The emphasis here on the uniqueness of the event raises the question whether there is an implicit comparison in the prophet's mind between the uniqueness of this historical event and that great day at the end of history which is utterly unique (cf. Jeremiah 30:7). N.B. also 2:2efg, its parallelistic relations to 1:2, 3 and to 2:11, and its possible apocalyptic affiliations.

one concerning all the dwellers in the land of Judah.[12]

The third stichos, while the first member of a couplet, is parallel to the first stichos. The interrogative, הֲזֹאת הָיָה, refers back to the important word of this strophe, זֹאת, which occupies identically the same position of emphasis in the first and third stichoi.[13]

The question is asked:

> Has this(ever) been in your days,
> Or (even) in the days of your fathers?

and the assumed answer is "No. This has never before occurred in the history of Israel."[14] The fourth stichos expands the question of the third, as the second expands the address of the first. The third and fourth stichoi thus put in the form of a question the command of the first two stichoi.

The prophet now, in verse 3, turns from the past generations referred to in the foregoing couplet, to the future generations of the following triad:

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[12] The translation of אֶרֶץ here would appear to be unquestionably "land," in view of the emphasis on the land and its fertility in what follows.
יוֹשְׁבֵי הָאָרֶץ occurs in important positions in the first three sections, which deal with Yahweh's separation from the land and from its people.

[13] Note: the structure of this stichos has been obscured by the English translations, which all fail to indicate the position of זֹאת.

[14] Cf. rhetorical questions in similar introductions: Psalm 74:1; 121:1; 52:1; 27:1; 22:1; 8:1; 84:1.

Concerning it (i.e. זֹאת) to your sons recount!
And your sons to their sons,
And their sons to the generation following.

Here is also the same extensive appeal, emphasizing again the consequence of what is about to be described. As the emphasis has been in the preceding quatrain on זֹאת, here the natural order of words is inverted to place the stress on לְדוֹר אַחֵר. We have here a vivid and intimate picture of the ancient method of transmitting history, from generation to generation, by word of mouth, to which 2d also refers.[15]

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15 סַפְּרוּ, intensive form, means the giving of accurate, detailed information. Cf. Deuteronomy 4:9; 6:6; 6:7; 6:20-24; 11:19.

The question arises which is the memorable event, the catastrophe or the deliverance. It is characteristically Hebraic to celebrate the deliverances of Israel. "Usually it is the memory of Yahweh's deliverances which is thus handed on from father to son (cf. Exodus 12:26f.; 13:8, 14; Deuteronomy 4:9; 6:20; Joshua 4:6f.; 21f.). Here it is the memory of an unprecedented disaster." (Driver, op. cit., p. 36) Cf. discussion of זֹאת above. Without question, it is not the unprecedented disaster which is to be so celebrated; but the remarkable restoration from so great a disaster. The poem cannot be made to end at 2:17; and 2:26-27 is to be coupled with 1:4, as summaries of the two great acts of Yahweh in the drama which is to be recounted. The nature of this drama consists in the celebration of Yahweh's mighty deeds, the story which Israel was fond of repeating, particularly at her festivals. The problem of the relation of this poem to the cultic background of the great yearly festivals thus becomes acute.

Cf. also Eiselen's statement: "The memory of the wonders of Yahweh's love, his deliverances, his laws and statutes were to be handed down from father to son; here, the memory of unparalleled woe and judgment....." (F. C. Eiselen, The Minor Prophets, New York: Eaton and Mains, 1907, p.151.)

Thus are introduced the following songs. The information thus far is that something is in existence, or something has happened, which has never happened heretofore, and which is either so momentous that it will be recounted to succeeding generations, or is considered to be so by the prophet, as he exhorts the Israelites not to allow it to be forgotten.

The proem, then, is composed of two couplets and a final triad, exhibiting inter-relationships of parallelism, development of thought, and a unity of structure. The metre

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Cf. particularly Psalm 78:1ff.:

Hearken (הַאֲזִינָה), my people, to my teaching;
Incline your ear (תַּטֵּינוּ אָזְנְכֶם) to the words of my mouth!
I will open my mouth in a parable;
I will utter riddles from of old,
What we have heard and known,
And our fathers told us.
We will not conceal it from their children,
Telling to the coming generation the praises of Yahweh,
And his might and his wonders which he wrought....
Which he commanded our fathers
To teach unto their children,
That the coming generation should know,
That children yet unborn should arise,
And tell to their children,
That they should set their trust in God,
And not forget the works of God....
How he set his wonders in Egypt....
How he sent forth among them; swarms of insects which devoured them....
And the fruit of their labor to the locust....

Cf. also Psalm 22:30f.:

May it be told of Yahweh to the coming generation,

in the couplets is 3'3'; while in the triad it is 3'2'3'.[16] Torrey has pointed out the effective rhetorical use of the tristich at the close of a poem, or a particular section or

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> And may they tell of his righteousness to the people that shall be born,
> That he has wrought it.

Judges 6:13:

> "Pray, sir," Gideon said to him, "if Yahweh is with us, why, then, has all this happened to us? Where are all his wonderful deeds, which our fathers recounted to us, saying, 'Was it not out of Egypt that Yahweh brought us?' But now Yahweh has cast us off, and has delivered us into the power of Midian."

Cf. also Psalm 48:13f.; 78:4, 6.

[16]Nowack and Procksch have proposed the omission of the second stichos in verse 3 to adapt the verse to the prevailing trimeter. Torrey, on the other hand, has discussed the frequent occurrence in Old Testament literature of such a line:

> It is a fact deserving of especial notice (though overlooked, if I am not mistaken, by those who have treated this meter) that the 3'2' line not infrequently receives the addition of a three-beat member, thus becoming 3'3'2' or 3'2'3'. If the occurrences were few in number, or in passages presenting textual or metrical difficulty, we might without misgiving conclude that they are in every case the result of accidental omission or editorial expansion. Such omissions and expansions must of course be reckoned with. The instances are a multitude, however, and are widely distributed in the Old Testament, in passages where we have no reason to suspect the text. It is usually true that the rhythm of the added line is as distinct and musical as that of any other, and that its contribution to the sense of the verse is obvious. There is ordinarily nothing in the context, or in the testimony of ancient versions, to suggest that the supernumerary tripody ever had, or would naturally be expected to have, a two-beat appendage of its own. What is still more important, both the fact and the manner of

subject within a poem.[17] We have here its use as a conclusion of the proem, with its two-fold call to attention, its two-fold question, and now with its three-fold command to recount the story which is to follow. We have seen that two elements predominate in this introduction: (1) the fact of the uniqueness of the occurrence,[18] and (2) the fact of its great significance and import for the people of Israel. The

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its use are perfectly in accord with what we already know of the art of the Hebrew poets. There can therefore be no question that the 'extra' line of three accents in the 3'2' poem is to be accepted as a standard feature.

The supernumerary line may occupy any place in the complete verse....Examples are to be found in all parts of the Hebrew poetical books. The occasional use of the weighted verse to end a paragraph.... is to be noticed. (C. C. Torrey, The Second Isaiah, New York: Charles Scribner's Sons, 1928, p. 158.)

In view, therefore, of the effective use of the triad to end the proem, the similarity to the triad in the verse immediately following, and the acceptable character of such a metre, it is probable that the second member of this triad is to be retained in its present form.

Bewer distinguishes three introductory strophes: (1) v. 2, a hexameter plus a pentameter, (2) v. 3, a pentameter plus a trimeter, (3) v. 4, three tetrameters, noting that "Strophes (1) and (2) may be taken as one strophe." (Bewer, op. cit., p. 74.) However, v. 4 belongs logically to the following section, rather than to the introduction, and vss. 2 and 3 cannot be separated without disruption of the style and development of thought, as outlined above.

[17]"Very noticeable is the frequency with which the 3'3'3' verse is employed by Hebrew writers to end a poem, or to mark the close of a subject or section..." (Torrey, op. cit., p. 155.)

body of the poem, as we shall see, develops these two ideas in a variety of ways.

Cf. Habakkuk 1:5:

> Look out upon the nations and see,
> And be utterly amazed!
> For a deed is being done in your days
> That you would not believe, were it told you.

CHAPTER II

THE NATURE OF THE INVASION OF THE LAND: 1:4-12.

The opening strophe of this song (vs. 4) defines the occasion of the poem as a definite historical event.[1] It gives the actual facts of the situation, and answers in part, in summary form, the question: To what does הוא refer?

The triadic form of this brief strophe is developed in a fashion remarkably similar to that of the verse immediately preceding.[2] It is also composed of three stichoi representing three stages of development, each more extreme than the preceding, thus in each case pointing to emphasis on an extreme situation; in the first instance, the farthest generation, in the second, the most complete devastation. The

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[1]Note: It is not possible to generalize the locust invasion symbolically, as representing all locust invasions, or to allegorize it (as has frequently been attempted). The figures are too vivid and the mood of the poem too immediate to warrant such attempts. This is one particular historical invasion which is referred to.

[2]"The prophetic speech 1:2-14 begins with an introductory call to give notice to the report concerning the plague of locusts and vs. 4, similarly constructed, calls for lament." (M. Pratt, "Joel," Die Religion in Geschichte und Gegenwart, Vol. III, 582.)

complete parallelism of these three lines appears notable in Hebrew poetry, where assymetry so frequently displaces a possible symmetry.

The stichoi may be read either in 4'4' metre, or in 3'3'. The presence of the construct state would favor this latter reading; however, as Torrey has noted, "the extra beat seems especially in place when, as not infrequently happens, the line consists of two approximately equal parts with a logical division between. In such cases the natural way of reading, no technical rule hindering, is with four rhythmic accents."[3] Since there appears to be here such a division of thought before יָבֵל, the reading is in all probability 4'4'.

The problem presented by the use of the four names for "locust" (הָהָסִיל, יֶלֶק, הָאַרְבֶּה, הַגָּזָם)[4] has occasion-

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[3]Torrey, op. cit., 163.

[4] גָּזָם from גָּזַם, "to cut off" (cf. Arabic, Ethiopic, and Aramaic). It is found only here, in 2:25, and Amos 4:9.

אַרְבֶּה from רָבָה "to become many." It is found also in 2:25; Judges 6:5; 7:12; Leviticus 11:22; Jeremiah 46:23; Nahum 3:15, 17; Exodus 10:4, 12, 13, 14, 19a; Psalm 105:34; 109:23; Deuteronomy 28:38; I Kings 8:37; II Chronicles 6:28; Psalm 78:46; Proverbs 30:27; Job 39:20. This is the usual name for "locust."

יֶלֶק from ילק (meaning dubious; cf. לָשַׁק "lick") It is found in Jeremiah 51:14, 27; Nahum 3:15, 16; Psalm 105:34.

הָסִיל from חָסַל "to finish off, consume." It is

ed probably the greatest controversy of the book.[5] It is not our purpose here to engage in that controversy, but to

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found in I Kings 8:37; Isaiah 33:4; II Chronicles 6:28; Psalm 78:46.

[5]Credner held that the four names denoted different stages of development of the locust. This position has been held recently by O.T. Seller who reconstructs the text on the basis of the order in 2:25 where, he holds, "the four terms for the insects appear in the same order as that in which the locusts are manifest. The גָּזָם thus becomes the locust in a general sense; the אַרְבֶּה the young, wingless locust which cannot walk or fly, but merely jumps; the יֶלֶק the locust at the pupa or nymph stage, when it can walk and jump, but not fly, its wings folded; and the חָסִיל the locust in the adult stage, for the first time ready to fly." He believes vs. 4 to be "a 2'2' gloss in a 3'3' poem." (O.T. Seller, "Stages of Locust in Joel," American Journal of Semitic Languages (1936), 81.)

Keil denies the above theory, stating that "the four names given to the locusts are not the names applied in natural history to four distinct species, or four different generations of locusts; nor does Joel describe the swarms of two successive years..... The thought is this: one swarm of locusts after another has invaded the land, and completely devoured its fruit. The use of several different words, and the division of the locusts into four successive swarms, of which each devours what has been left by its precursor, belong to the rhetorical drapery and individualizing of the thought... The only thing that has any real significance is the number four....indicates here the spread of the judgment over the whole of Judah in all directions." (C. F. Keil, and Delitasch, Commentary on the Old Testament, Edinburgh: T. & T. Clark, 1874, p. 180-1.)

According to Sellin "the locusts are suggested by the armies and are mainly figurative." (G. H. Box, Judaism in the Greek Period, Oxford: Clarendon Press, 1932, p. 85.)

Davidson holds Credner's theory to have little probability, on the basis that "the swarm moves onward without returning upon its own track. He sets forth the meaning of the four names to express universality. "The prophet uses the various names not strictly to describe the distinct

seek the significance of this use for the message of the poem.

It is possible that vs. 4 may be an essentially independent unit, a brief song, related to vss. 2-3, as well as to vs. 5, perhaps as a folk song to be handed down to suc-

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classes, but to indicate that many and successive swarms have invaded the land." (A. B. Davidson,"The Prophet Joel," Expositor, Series 3, VII, p. 198.)

G. A. Smith also holds the theory of successive swarms, emphasizing the poetic purpose of pointing out the full force of the devastation. (G. A. Smith, The Book of the Twelve Prophets, II (New York: Doubleday Doran, & Co., 1929, 411.)

Driver believes that the locusts are to be understood literally. "There is nothing in the language used to suggest anything but an actual visitation of locusts, from which the country has been suffering. The actual locusts suggest to Joel the imagery by which he describes, 2:1ff., the approach of the "Day of Yahweh": here the locusts are idealized; they are creatures of the imagination, invested with appalling size and power, the prototype of the 'apocalyptic' locusts of Revelation 9:3-10." (S. R. Driver, Introduction to the Literature of the Old Testament, New York: Charles Scribner's Sons, 1914, p. 308.) "Successive swarms are indicated rhetorically by four distinct names which may partly be synonymous designations of the same species, partly denote different species and partly denote the ordinary locust in different stages of its development." (S. R. Driver, "The Books of Joel and Amos," Cambridge Bible, Cambridge: University Press, 1898, 36.) He thus opposes the theory of successive stages.

Bewer states, "Here it is not locusts in the different stages of their development or different species that are meant, but the four names are used to exhaust the category and to describe the completeness of the destruction caused by these successive swarms." (Bewer, op. cit., 74.)

These terms have been variously interpreted:
palmerworm, locust, cankerworm, caterpillar
(A.V.)

cessive generations. This is the form in which the inhabitants are instructed to recount to their sons the tragedy of the land, much as other brief folk-songs of which we have record in the Old Testament.[6] In its position at the opening of the body of the poem, it serves also as an announcement of the subject of the succeeding wailing.

Thus regarded, as giving content to the command to wail, the succession of stages of locust would best be interpreted as a device for enhancing the sense of the completeness of the disaster. That which escaped devastation after the first attack, was consumed by the next horde of invaders. As the inhabitants of the land sought to recover, the next attack occurred, to add to the destruction. After these locusts had done their work, the last invaders complete the work of destruction. And we are compelled to deduce from the unadorned description of these invasions, that after the last event nothing at all was left. Thus through this building up of tragedy from one stage to the next, the song achieves

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shearer, swarmer, lapper, finisher (Bewer)
shearer, locust, hopper, stripper (Chicago translation)
lopping locust, swarming locust, leaping locust, devouring locust (Moffatt)

Notice the collective use of each of the terms. It is not the individual locust which is referred to. Cf. 1:6; Jeremiah 46:23. It is only their immense numbers which make them so destructive.

[6]Cf. Exodus 15:21; Amos 5:2; Isaiah 65:8; Numbers 21:17f.; Judges 5:11, 15.

desperate poignancy. The important fact here is that all four references to the locusts point to their destructive power, and the effect of the collective references is to emphasize complete destruction. Bewer's position that "the four names are used to exhaust the category" is the truest to the essentially poetical character of the book of Joel, which the predictive, the symbolical, and the allegorical interpretations equally fail to deal with adequately.[7]

The following strophe (vss. 5-7) is the first of three strophes of similar construction: (1) an imperative to mourn and (2) the reason for mourning, introduced by כִּי. Each strophe thus summarizes the meaning of זֹאת and elaborates the meaning of vs. 4.

We have in vs. 5 a three-fold command: הָקִיצוּ שִׁכּוֹרִים וּבְכוּ, the first two stichoi forming synonymous parallelism, followed by the explanation of the command, which is further developed in vss. 6 and 7. The concluding idea of each stichos in vs. 5 is taken up as the beginning of the following stichos and is there carried forward:

וְהֵילִילוּ - וּבְכוּ

עַל-עָסִיס - שֹׁתֵי יָיִן

This verse introduces a theme which is developed in

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[7]"No one would think of converting this poetic description with its general truth into an accurate historical enumeration."! (Ewald, op. cit., 120.)

various ways throughout the poem, the motif of "wailing." הֵילִילוּ[8] is in its very sound expressive of its meaning. Those who are first exhorted to wailing are those who are most immediately and directly affected by the disaster: the wine-bibbers.[9] The third stichos contrasts in thought, as in expression, שִׁכּוֹר-יַיִן, and בְּכִי וְיִלְלָה. This expresses the subject of the entire poem, the devastation of the land, and the results and implications of this devastation. The

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[8]Literally: "make a howling."

[9]Cf. Isaiah 32:9f.:

> You thoughtless women, rise up, hear my voice;
> You complacent daughters, give ear to my words!
> In little more than a year you will tremble, you complacent ones;
> For the vintage will fail, the ingathering will not come.

Cf. also Isaiah 51:17:

> Rouse you, rouse you,
> rise up, O Jerusalem,
> Who have drunk at the hand of Yahweh
> the cup of his fury,
> And have drained to the dregs the bowl of intoxication!...
> Hear this, then, you afflicted one, who are drunk, though not with wine!

The possibility that this strophe refers to the revelry of the Temple, and is directed to the Temple functionaries is raised by such passages as the following:

> But these also reel with wine,
> And stagger with strong drink;
> Priests and prophets reel with strong drink,
> They are dazed with wine;
> They stagger with strong drink, they reel amid their visions;

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relation of עַל־עַל to the remainder of the stichos is of interest. Paralleling שִׁתֵּי יָדַיִן, the reference to עַל[10] is thus set off, forming a separate utterance, succeeded by the important explanation of the reason for the three-fold command. Although the metre here fulfills the 3'3' pattern of the verse, a pause in thought precedes the כִּי.

The dramatic effect of this verse is achieved through contrast:

הָקִישׁוּ	and	שִׁפּוּרִים
הֵילִילוּ	and	שִׁתֵּי יָדַיִן
עַל	and	נִזְרַת מִזְבְּחֵכֶם [11]

The fundamental contrast is between the usual merriment and the command to weep and wail.[12]

They stumble while giving judgment...
(Isaiah 28:7)

Cf. also Amos 8:3:

And the songs of the Temple shall be howlings (הֵילִילוּ) in that day.

Note that all succeeding imperatives and jussives in this song refer to either the elders or the priests.

[10] עַל־עַל is also parallel in form and position to עָלֶיהָ of vs. 3. In vs. 3 עַל refers to the total event while in vs. 5, it refers to a single manifestation of the catastrophe of the locusts.

[11] "It may be that the loss of the wine is mentioned first because the locusts had come immediately before the vintage, but this may be due to Joel's rhetoric." (Bewer, op. cit., 77.)

[12] Cf. call to attend, in 1:2; here the command is

Verse 6 introduces a new figure. From the imaginative picture of the wine and wine-drinkers, the poet turns to the realistic explanation of the cause of this disaster. Judgment upon the land is introduced, as so frequently, by כִּי[13]; and גּוֹי, so frequently the agent of Yahweh's judgment, is here used symbolically, representing the function of the invasion of locusts in traditional prophetic fashion.[14] Israel is no longer threatened by the imminent invasion of nations; instead there is a new type of threat. Here again it is a"nation" which is the "rod of my anger."[15] We have with this line the opening notes of the conflict which constitutes the central theme of the poem. Joel 1:2-2:27 is an account of the conflict between this "nation" and Yahweh's land. Thus we have the two participants in the conflict mentioned in the stichos introduced by כִּי: גּוֹי and אַרְצִי.[16]

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not to attend, but to act.

[13]This close succession of two statements introduced by כִּי gives added weight to the second, as it puts the first into a wider, more meaningful context.

[14]Cf. Exodus 10:12, 14:

וַיַּצְבְּךָ וַיִּנַּל עַל־אֶרֶץ מִצְרַיִם

וַיַּנַּל הָאַרְבֶּה עַל כָּל־אֶרֶץ מִצְרַיִם

[15]Cf. 2:20 and the warrior-like descriptions in 2:1-11.

[16]The problem is introduced in this verse as to the meaning of אַרְצִי. If Yahweh is speaking, his identification of himself with his land, his vine, his fig tree, as in opposition to the invader contradicts his identification

The three remaining stichoi in this verse are a description

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of himself with the invader in what follows, as opposed to the land and the people. Cf. 2:1, 11, 23 regarding the activity of Yahweh.

Bewer notes, "It is not certain whether the prophet means by 'my land' his own or Yahweh's land. The use of 'my vine' and 'my fig tree' in vs. 7 would seem to indicate that Joel was speaking in Yahweh's name. But see on the other hand vss. 9, 13, where Yahweh is spoken of in the third person." (Bewer, op. cit., 78.)

Kirkpatrick's division presupposes this to be the word of the prophet, "In the first part (1:2-2:17) the prophet speaks. He is describing an actual calamity which has befallen the people. In the second part, Yahweh speaks." (Kirkpatrick, op. cit., 48.) Note, however, that 2:12 is distinctly an oracle of Yahweh.

Torrey holds that the first section (1:2-2:17) is a complaint spoken by the prophet on behalf of the people; while the second is Yahweh's answer. Davidson believes that the first division of the book (1:2-2:17) is spoken by the prophet, in his own name. (Davidson, op. cit., p. 201) Driver says that in vs. 6 "the prophet speaks in the name of the people. So vss. 7, 13, 19." (Driver, op. cit., p. 39.)

Except for the references to "my land," "my vine," and "my fig tree," there is nothing to indicate this section as the word of Yahweh. Note, further, the similarity of description between vs. 10 and 17ff., which certainly is not an oracle. Vss. 5 and 8-9 are too closely related in form and style to be of different origin; yet in vs. 9 Yahweh is referred to in the third person. Further, in the oracles which follow which are unmistakeably the words of Yahweh (2:12ff.; 2:19ff.) there is definite indication of the fact: "is the oracle of Yahweh," (2:12) and "and Yahweh answered and said to his people," (2:19). In prophecy generally where the word of Yahweh follows the introductory formula, there is usually attached some such phrase as:
נְאֻם יהוה , כֹּה אָמַר יהוה , וַיֹּאמֶר , אָמַר יהוה

It is appropriate, moreover, that the direct word of Yahweh should be concerned with repentance and promise of restoration, rather than with a detailed, realistic descrip-

of גּוֹי, employing the figure of strength,[17] and describing the locusts in terms of their power, their great numbers,[18] and their equipment for destruction.[19]

In vs. 7 the prophet returns to the previous figure of wine in referring to גַּפְנִי, but instead of developing this figure, he proceeds to an elaboration of the destruction in

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tion of the nature and activity of the locusts.

The inconsistencies involved in accepting this section as the oracle of Yahweh lead us, therefore, to identify it with the prophet, speaking on behalf of the community, and speaking directly to those he finds about him, recounting the facts with which they have already had experience.

[17]Cf. Judges 7:12.

[18]Cf. Psalm 105:34:

> He spoke, and the locust came,
> And insects innumerable.

[19]With עֲלֵיכֶם cf. 2:2, 5, 11. "The term is used often of a powerful and numerous nation (e.g. Deuteronomy 26:5; Isaiah 60:22; Micah 4:7)." (Driver, op. cit., p. 38.) Cf. Psalm 105:34; Judges 6:5; Jeremiah 46:23.

מִתַּלְעוֹת refers to "second teeth," or "eye teeth." Cf. Job 29:17 and Proverbs 30:14; esp. Psalm 58:6.

אַרְיֵה is the ordinary word for lion; לָבִיא means "lioness." Cf. Numbers 23:24; Deuteronomy 33:20. It is used only in poetry. Note prophetic use of אַרְיֵה in Isaiah 15:9; 31:4; 35:9; 65:25; Jeremiah 4:7; 5:6; 2:30; 12:8; 49:19; 50:44; Hosea 11:10; Amos 3:8; Micah 5:8; Nahum 2:12; Lamentations 3:10.

Note the relation of חָתַךְ and שִׁנָּיו and מִתַּלְעוֹת לָבִיא. Those features are described which pertain to "stripping" and "shearing."

the figure of the fig tree,[20] employing the attributes mentioned in 6cd to describe the destruction of the fruits of the land.[21]

The prevailing metre of this strophe is 3'3', changing in vs. 7 to the qinah, as the conclusion of the strophe. The third stichos of vs. 6 is to be noted for its assonance: שִׂבָּהּ שִׂבְּרוּ יַצְרוּהָ; similarly the third stichos of vs. 7: חֶשְׂנִי חֵתָה וְנִשְׁלֵךְ forms an apparent play on words. "My vine", connoting fruitfulness, from which one would expect wine, "he has made -- a waste."[22]

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[20] Note that גֶּפֶן is not mentioned here. Contrast 1:10, 11, 17, 18; 2:19, 22, 24. Also compare 1:12.

Note again the destruction in terms of "stripping." Cf. חָסַל and חָשַׂף.

[21] Wellhausen and Nowack read: חָשַׂף וַיַּשְׁלֵךְ חֵשָׂהּ "He has stripped it, stripping and throwing away." (Bewer, op. cit., p. 79.)

LXX confuses חשׂף with חשׂה.

Cf. תְּאֵנָתִי in Amos 4:9; Hosea 9:10; Nahum 3:12; I Kings 5:5; II Kings 18:31 = Isaiah 36:16; Micah 4:4; Isaiah 34:4; Proverbs 27:18.

[22] Cf. Isaiah 5:7cd, for similarity in form.

Cf. further, Hosea 10:1:

> Israel is a spreading vine;
> His fruit renders him confident;
> The more his fruit increased,
> The more altars he made;
> The more prosperous his land became,
> The finer did he make his sacred pillars.
> Their heart is false; soon must they atone;
> Their altars shall be desecrated,
> And their sacred pillars destroyed.

The third strophe (vss. 8-12) opens with the theme of vs. 5, that of "wailing."[23]

עָלַי כְּבִתּוּלָה חֲגֹרַת שָׂק

The figure used in this verse is filled with implications of fertility religion, and is suggestive of the ceremonial wailing over the death of the vegetation, connected with the worship of Tammuz and of Adonis.[24] However, it must be noted that here it is not the death of the fertility deity which causes the death of the vegetation, but the will of Yahweh. The emphasis on mourning in this portion of the poem is in direct contrast to the hilarity of the annual festivals, with their songs and dances and rejoicing. These focal moments

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[23] Cf. Jeremiah 6:26, for a similar figure:

> O daughter of my people, gird on sackcloth,
> and wallow in ashes;
> Take up mourning, as for an only son,
> wailing most bitter!
> For suddenly will come
> the despoiler upon us.

[24] In the laments of Ishtar for her spouse, the loss of Tammuz is identified with the death of the vegetation.

> "In general it appears that Tammuz is the crops which are buried or sown or planted to rise later from death unto life. This burial or planting is accompanied with much wailing and lamentation.
>
> "In the Gilgamesh epic Tammuz is mentioned as the bridegroom of Ishtar's youth, to whom she clings with weeping year after year.
>
> "The references to the Adonis-Tammuz cult in the Bible are fairly early, beginning with the eighth century. Various writers have seen evidence of the

in the life of the Hebrews are rendered impossible by the event which has occurred, and its significance is therefore described in terms which signify the negation of the accustomed festivity.[25]

The interruption of the temple services, the prophet describes first of all in this figure: Yahweh's land is the virgin, whose mourning is the devastation wrought by the locusts,[26] who has been bereaved of her relationship to Yahweh through the cutting off of the burnt offering and libation, the signs of Yahweh's presence in the land.[27]

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cult and references to its ritual or practises in Genesis 35:8; Judges 11:40; 21:18ff.; Hosea 4:13; and I Kings 13:30; but the first really definite indubitable mention of a practice peculiar to and distinctive of the rites connected with the worship of Tammuz is contained in Isaiah 17:10-11. The name Tammuz is mentioned only in Ezekiel 8:14. Doubtless these laments were used in the Adonis ritual." (J.P. Peters, "The Worship of Tammuz," Journal of Biblical Literature, XXXVI, 1917, 105.) Cf. also Zechariah 12:11.

[25]Note in this connection: Judges 21:21; Jeremiah 31:13; and Psalm 30:11:

> Thou hast turned my mourning into dancing;
> Thou hast put off my sackcloth and girded
> me with gladness;

Cf. with בְּעַל נְעוּרֶיהָ Proverbs 5:18; Isaiah 54:6; Malachi 2:14, 15.

[26]Cf. vs. 10.

[27]See Davidson, op. cit., 200.

Cf. Hosea's figure of the faithless wife.

The land is therefore commanded to wail, in the customary sign of mourning,[28] according to the tradition of the maidens of Gilead who roamed the mountains for four days in each year, bewailing either their own virginity or that of Jephthah's daughter.[29]

The strophe continues in vs. 9, carrying forward the parallel structure of vs. 5, in terms of the sacrifices of the Temple. Here it is the offering and the libation which

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Cf. Hosea 9:4:

> They shall not pour libations of wine to Yahweh;
> Nor shall they prepare their sacrifices for him.
> Their food shall be like mourners' food....

[28] N.B. Amos 8:10.

[29] Cf. Judges 11:36-40.
Cf. also Amos 5:16f., II Chronicles 35:25. This lamentation of the people for their land is to be compared with the personal lament in II Samuel 3:33ff.

"The rendering 'lament like a virgin!' is beset by various difficulties; the feminine form of the imperative would show that either the land or the community was addressed. But the address is omitted, which is so awkward that some insert 'my land' or 'daughter of my people' or 'Israel.' It is however, not the people who mourn so, but the priests, as vs. 13 shows, though there the line is probably inserted." (Bewer, op. cit., p. 80.)

Driver, on the other hand, holds that the community is addressed, being personified as a woman; while he inconsistently at the same time takes Davidson's position that the virgin is to be identified with the land. (Driver, op. cit., p. 39.)

Cf. the land as the central figure in vs. 6 and again in vs. 10. It is the land, further, which furnishes the offering and the libation (vs. 9). It, therefore, is

are cut off from Yahweh's house.[30] Thus the locust plague is described first of all as affecting immediately the wine-drinkers, and is described in few words: כִּי נִכְרַת מִפִּיכֶם. The wine is cut off from their mouths. In the second instance, after a similar call to "wail," it is described: הָכְרַת מִנְחָה וָנֶסֶךְ מִבֵּית יהוה. The offerings are cut off from Yahweh's house.[31] Therefore, the priests mourn,[32] since they are the

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apparent that it is the land which is commanded to wail.

Bewer holds that אֵלַי was originally אָבַל cog. to אבל. "It was changed to אֵלַי after vs. 9b had been accidentally displaced; it should follow directly vs. 8. כִּי should be inserted before הָכְרַת." (Bewer, op. cit., p. 83.) There seems to be, however, no legitimate ground for believing vs. 9b to be displaced.

Note again the form עַל־בַּעַל נָעוּרֶיהָ; cf. vss. 3, 5, 11; the parallel structure is accompanied by parallel meaning. In each case עַל refers to that which has been "cut off."

[30]Cf. הָכְרַת מִנְחָה וָנֶסֶךְ and (vs. 5) כִּי נִכְרַת מִפִּיכֶם

[31]"In Micah 6:7 reference is made to offerings of oil (shemen) such as existed in the Phoenician system. With the Phoenician meal offering (zebah minhath) the Israelite meal offering (minhah) was identical. And the Phoenician term 'grain mixed with oil' is reflected in the Israelite 'fine flour mixed with oil' (Lev. 2:4) in the account of the meal offering.

The Israelite food and drink offerings reproduce such offerings as we meet in the North Canaanite cult of Ras Shamra. Such likenesses grew out of the dependence of the Israelite sacrificial cult upon the Canaanite." (E. A. Leslie, Old Testament Religion, New York: Abingdon Press, 1936.)

On: מִנְחָה cf. Leviticus 2.
: נֶסֶךְ cf. Exodus 29:38-42; Numbers 28:3-8. Cf. Nehemiah 10:33; Deuteronomy 8:11; 11:31; 12:11. According to Josephus, the sacrifices were not omitted even in times of siege. Contrast Amos 5:25; Hosea 4:6; 8:11; Isaiah 1:13; Jeremiah 7:21ff.

ministers of Yahweh.[33] The parallelism between these two lines is synthetic in meaning, though the parallel relationships of the members is direct:

אָבְלָה and הָכְרַת

הַכֹּהֲנִים and מִנְחָה וְנֶסֶךְ

מְשָׁרְתֵי יהוה and מִבֵּית יהוה

The importance of the Temple and the daily offerings is indicated here for the first time, with the first reference to the priests. Joel's emphasis on ritual has been widely misinterpreted, being contrasted to that of Amos, Micah and the pre-exilic prophets generally. The fact has been ignored that the function of sacrifices in the pre-exilic community was entirely different from that before the exile. As Welch has shown:

> The value of these religious symbols was more powerfully emphasized, because they were precisely the factors in their religion which the men of the return declared by the return to be useful or even necessary to their religious worship. The men of the return rebuilt the temple at Jerusalem because they needed this outward symbol and means of worship, and they made it more indispensable through their act. The sacrifices and festivals were now acts which the community carried out as the expression of their religion, through which they were distinguished from the rest of the world in which

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[32] Cf. the description of the vine in terms of mourning, in vs. 7.

[33] On מְשָׁרְתֵי cf. vs. 13 and 2:17. Also Isaiah 61:6; Jeremiah 33:21; Deuteronomy 10:8; 18:5, 7.

> they lived, and by which they realized their unity with one another and their communion with their God.
>
> "Joel inevitably recognizes their sacrifices in a way in which the earlier prophets could not, for the simple reason that the sacrifices of his time are different from those of the pre-exilic prophets."[34]

It is not the cessation of the ritual, in a legalistic sense, which is disastrous. Rather, it is the fundamental break between the land and Yahweh, of which the loss of the sacrifices is a sign, which is serious.[35]

The theme of fertility continues in vs. 10, reaching its most concrete expression in the second stichos where the

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[34]Adam C. Welch, "Joel and the Post-Exilic Community," Expositor, Series 8, XX (1920), 161.

[35]"The daily offering in particular was of supreme importance, and Joel (1:9, 13; cf. 2:14) specially names its cessation as a most lamentable consequence of the plague. The point is rather (at any rate when the Torah had gained full recognition) that thus it was commanded and thus it must be done, if man is to draw near to God with his spiritual offering of praise and prayer. No doubt, then as now, there would be differing emphases in different worshippers on the inner and outer elements of true worship. But there is nothing necessarily 'ritualistic' in an act of obedience, in which the worshipper proved his sincerity by self-identification with the gift he brought, thus ably reestablishing communion with God." (H. Wheeler Robinson, Record and Revelation, Oxford: Clarendon Press, 1938, p. 340.)

Duncan claims all those passages which lay stress on the Temple Ritual to be probable insertions by the Editor, a convenient device for supporting his theory that Joel was no ceremonialist, but one which ignores the formal connections of these passages with the context in which they are found. (J. G. Duncan, The Book of Joel, London: National Adult School Union, n.d., p. 9.)

ground itself[36] mourns. A number of word-plays succeed each other here: שָׁדַד שָׂדֶה אֲבָדָה אֲדָמָה הוֹבִישׁ תִּירוֹשׁ

Vs. 10ab is closely connected with the rest of the strophe through the use of שָׂדֶה, which occurs in 10c; וְשָׂדֶה which appears as the final word in vs. 11; אָבַד found at the beginning of 9c; and אֲדָמָה which, as has been noted, is the subject of the strophe. This verse, therefore, serves to emphasize the theme of mourning, which dominates the strophe. The figure of the ground mourning is central and effective, carrying forward as it does the figure of the virgin wailing for her bridegroom.[37]

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36 אֲדָמָה here.

37 Cf. Hosea 4:3:

> Therefore the land mourns, and everything that dwells therein languishes,
> Even to the beasts of the earth, and the birds of the air;
> And the fish of the sea also are swept away.
> (cf. also Joel 1:20)

Cf. Jeremiah 12:4, 10:

> How long must the land mourn,
> And the grass of all the field wither?....
> Many shepherds have destroyed my vineyard,
> have trampled down my portion; .....
> They have made it a desolation,
> in its desolation it mourns to me;
> The whole land is made desolate.....

With 1:10:

> The field is devastated;
> The ground mourns;
> Because the grain is laid waste,

Following the couplet in 10ab, comes the triadic reason for the mourning, introduced by כִּי, and presenting the three basically important products of the land in the aspect of devastation.[38] Verse 10 thus reverses the pattern of vs. 9, 10ab being parallel to 9cd, and 10cde parallel to 9ab.[39] Concerning the style of this verse, G. A. Smith notes:

> The wine is dried up.....
>
> contrast 2:21:
>
> Fear not, O land;
> Exult and rejoice;
> For Yahweh has done great things!
> Fear not, O beasts of the field;
> For the pastures of the steppe are green,
> The tree bears its fruit,
> The fig-tree and the grape-vine yield their increase.

Cf. also Jeremiah 4:27f.; 23:10; Isaiah 33:9; Amos 1:2; and contrast Psalm 65:13.

Note: the force of this declaration is lost in translation where it is in no case pointed out that the word following כִּי is the same as that which introduces vs. 10:

> Devastated (אֻמְלְלָה) is the field, and the ground mourns,
> For devastated (אֻמְלְלָה) is the grain...

[38] The grain, the wine, and the oil are frequently mentioned together, as the most essential agricultural products, e.g. Deuteronomy 7:13; 9:14; 28:51; Hosea 2:8.

[39] תִּירוֹשׁ occurs 38 times in the Old Testament. Together with grain and oil it occurs in Deuteronomy 7:13; 11:14; 28:51; Jeremiah 31:12; Hosea 2:8, 22; Haggai 1:11; II Chronicles 32:28; Nehemiah 5:11; Micah 6:15; and Joel 2:19, 24.

הוֹבִישׁ BDB holds the most likely derivation of this form to be from בּוֹשׁ "to be ashamed," with the forms in 1:11, 12, 12, 17; 2:26, 27. It is there pointed out that

> The longer lines into which Hebrew parallelism tends to run are replaced by a rapid series of short, heavy phrases, falling like blows....Joel loads his clauses with the most leaden letters he can find, and drops them in quick succession, repeating the same heavy word again and again, as if he would stun the careless people into some sense of the bare, brutal weight of the calamity which has befallen them.[40]

The third group whose grief is described by Joel includes those who cultivate the soil. The parallelism in vs. 11 is completed only in vs. 12, since אִכָּרִים is developed in terms of הַשָּׂדֶה שֻׁדַּד אָבַל אָדְמָה, while כֹּרְמִים is not referred to again in this verse. The reason given here for the mourning of the farmers and winedressers applies solely to the farmers.[41] The verb used to describe the farmers is that which is used in vs. 10 to describe the wine, thus linking the two verses; while the verb describing the

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1:10, 12, 12, 17 might be derived from בּוֹשׁ, "to be dry, dried up, withered," but "the sense would be difficult, especially in vs. 10, 12 and הֹבִישׁוּ, vs. 11, must be from בּוֹשׁ, to which all these cases in Joel may be consistently assigned." "Francis Brown, Driver, and Briggs, Hebrew and English Lexicon of the Old Testament, 1906, p. 386.) The ancient versions, as well as Ewald and Gesenius, derived all the forms in Joel from יָבֵשׁ. Cf. Bewer: "One might be inclined to connect vss. 10, 12, 17 rather with יבשׁ², Hiph. "to exhibit dryness, be dried up," as in Zechariah 10:11, and one might then think of an interesting play on words. But Joel uses יבשׁ² Qal to express "to be dried," vss. 12, 20, so that it is better to take all forms from בּוֹשׁ."

[40] G. A. Smith, op. cit., p. 405.

[41] Note: M.T. has "vine-dressers", which with the change of one letter gives "harvesters." Duncan regards this as the original text. (Duncan, op. cit., p. 15.)

vine-dressers is that used in command to the wine-bibbers in vs. 5b, הֵילִילוּ. The final word of the verse, שָׁדֶה, further links this with vs. 10 (cf. use in 10a). The verse is to be read as two couplets, each distinguished by a dominant sound, culminating in the final stichos with its summary statement:

הָבִישׁוּ אִכָּרִים
הֵילִילוּ כֹּרְמִים
עַל־חִטָּה
וְעַל־שְׂעֹרָה

Here we have the third instance of the use of כִּי to introduce the reason for wailing,[42] the theme of these opening verses:

כִּי אָבַד קְצִיר שָׂדֶה [43]

Verse 12 opens with the third instance of בּוֹשׁ. Each time it is used with a different application and meaning, and each usage serves to bind the strophe into closer unity. First the wine, then the farmers, then the vine itself are affected. By this cumulative meaning the picture of barrenness is further enhanced. The inversion of the order, the noun here preceding, seems to make conscious this emphasis; the climax of the three-fold use of this word is to lay stress

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[42] Cf. vs. 6: כִּי גוֹי עָלָה עַל־אַרְצִי
vs. 10: כִּי שִׁבַּר גָּדְנָן

[43] Cf. Jeremiah 14:4:

The tillers of the soil are dismayed,
Because there is no rain in the land;
The plowmen are abashed, they cover their heads.
Even the hind in the field calves and
abandons her young,

upon the withering of the vine, the source of wine.[44] The verb applied to תִּירוֹשׁ is that used with regard to the oil in 10e, יִשְׁכְּלָה.[45] Regarding the trees mentioned in the third stichos, Driver notes, "the trees most prized for their fruits are mentioned first."[46] Bewer believes 12d to be an addition. However, it may better be considered as a general summary of the specific instances set forth in a,b,c, and integral to the description.[47] The first three words of the final line of the strophe, כִּי־הֹבִישׁ שָׂשׂוֹן, are to be noted particularly. This represents the fifth use within this strophe of בּוֹשׁ. In this case it provides a negative description of the mourning and wailing which have been seen throughout, and translates the agricultural "withering" into the human situation which results from it.[48] We remind

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Because there is no grass....

[44]"The reason for the lament of the vineyard keepers is given in vs. 12, which shows that the term embraces not only vineyard keepers but fruit-growers in general." (Bewer, op. cit., 82.) This conclusion, however, does not appear to be necessary.

[45]Cf. 7ab, also Hosea 2:12; I Kings 4:25; II Kings 18:31.

[46]Cf. תָּמָר in Canticles 7:7, 8; Psalms 92:13; Deuteronomy 34:3; Judges 1:16; 3:13. Cf. תַּפּוּחַ in Canticles 2:3; 8:5.

[47]Cf. use of שָׂדֶה in 10a and 11d, and use of בּוֹשׁ in 10d, 11a, 12a, 12e.

[48]Bewer translates, "Yea, joy is abashed and has gone away from the children of men." Joy is personified, and pictured as hiding herself in shame, not daring to let her face

ourselves that:

הוֹבִישׁ תִּירוֹשׁ (10d)

הֹבִישׁוּ יֹאכְרִים (11a)

הֵגִּיל חוֹבִישָׁה (12a)

הֵגִּיל וּבִישׁוּ שׁוֹתֵן (12e) [49]

Driver points out that "the joy meant is that of which, directly or indirectly, the fruits of the earth, especially the harvest and the vintage, are the occasion."[50] This refers eminently to the joy celebrated within the Temple.[51] It is this loss of mirth which is particularly bewailed.[52]

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be seen. (Bewer, op. cit., p. 82.) This personification of the harvest joy must be noted.

[49]There may be here an intentional play upon the two possible meanings of the words, יָבֵשׁ "to be dried up" and בּוֹשׁ "to be ashamed."

[50]Driver, op. cit., p. 42. Cf. Psalm 4:7; 104:15; Isaiah 9:3; 16:10.

[51]"On the high places the worshippers celebrated the goodness of their God with songs of almost boisterous mirth (cf. Amos 5:23). The purer worship of the Temple was likewise attended by songs of praise to Yahweh." (A. R. Gordon, The Prophets of the Old Testament, London: Hodder & Stoughton, 1919, p. 49.)

"The happy hours of festal gatherings were passed in song and dance, jest and riddle (Judges 14:11ff.)." (Ibid, p. 43.) Cf. also vs. 5 and its possible reference to those within the Temple.

[52]The prevailing metre of this strophe is 2'2', introduced by the qinah in vs. 8-9a. The effect is one of rapid movement.

The last line, therefore, of the strophe provides us with the culmination of the agricultural picture, in its full meaning of mourning. As the strophe began with the command to the land to display the signs of mourning, it ends with the loss of mirth among all the inhabitants of the land, thus emphasizing the connection between the disaster to the land and its consequences for men. This song is dominated by the wailing motif, by the agricultural basis for this wailing, and forms a cumulative description of the ruin summarized in vs. 4.[53] As introduction, this song has given us a number of important clues to the meaning of the prophecy: (1) It is addressed to the inhabitants of the land and is uniquely important, (2) the occasion is the devastation of the land by successive invasions of locusts, (3) these locusts are personified as the traditional enemy of Israel. No explanation is as yet given for this invasion. But emphasis has been laid on the reason for its grave import: the fertility of the land has been affected, and (4) the land is Yahweh's land.

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[53]Cf. Isaiah 24:7:

> The wine mourns, the vine languishes;
> All the merry-hearted sigh....
> With song will they no more drink wine.

Cf. also Haggai 2:19, Amos 5:16f., Jeremiah 8:13; 7:34; Habakkuk 3:17-18. Cf. Isaiah 16:9ff. and Jeremiah 48:33 with respect to the "vintage shout."

CHAPTER III

THE SIGNIFICANCE OF THE INVASION OF THE LAND: 1:13-20.

As the first song has been concerned primarily with the land, and with a realistic picture of its invasion and destruction, vss. 13-20 are dominated by a concern for the Temple practices, as a ritual means of re-establishing the broken relations with Yahweh, in the face of his approaching Day. This song consists in three strophes: 1:13-16, 17-18, 19-20.

The first strophe is parallel in structure to the two preceding. It opens with a call to mourning, addressed to the priests, followed by the reason for such a call.[1] This form is then repeated, culminating this time in the statement of the fundamental, eschatological reason, towards which the poem has been building. The strophe then closes with a reference again to the visible sign of this imminent judgment. Verse 13 employs the same method of development as that found in vs. 5: two verbs of command and a noun of address in the first stichos, and in the second stichos the command to "wail"

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[1]Duncan suggests that Joel may have been High Priest, in view of his invitation to the priests in this verse to "come into the Temple." (Duncan, op. cit., p. 9.)

(הֵילִילוּ) followed by a form of address in the construct relationship (שִׁכְתִּי יְדִין , מְשָׁרְתֵי מִזְבֵּחַ).

Verse 13 represents a return to the question of daily sacrifices, previously noted in vs. 9; with a conscious reference to the figure of vs. 8, applying it to the כֹּהֲנִים and מְשָׁרְתֵי מִזְבֵּחַ referred to in vs. 9.[2] There is a remarkable correspondence between the members of vs. 13 and of vss. 8 and 9:

Cf.	חֲגֹרוּ (v. 13)	and	חֲגֹרַת־שָׂק (v. 8)
	סִפְדוּ (v. 13)	and	יָבֵלָה (v. 9)
	הַכֹּהֲנִים (v. 13)	and	הַכֹּהֲנִים (v. 9)
	הֵילִילוּ (v. 13)	and	יַלֵּל (v. 8)
	מְשָׁרְתֵי מִזְבֵּחַ (v. 13)	and	מְשָׁרְתֵי יְהוָה (v. 9)
	בַּשַּׂקִּים (v. 13)	and	שָׂק (v. 8)
	נְסוּכִים בֵּית אֱלֹהֵיכֶם (v. 13)	and	נָסְכָה מִבֵּית יְהוָה (v. 9)
	מִנְחָה וָנֶסֶךְ (v. 13)	and	מִנְחָה וָנֶסֶךְ (v. 9)

Verse 13 is thus seen to be a recapitulation of vss. 8-9, with differing emphases, closely associating the figure of the virgin and her wailing for the bridegroom of her youth with the ritualistic wailing of the priests within Yahweh's house.[3]

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[2]This does not, however, indicate that the priests are there addressed.

[3]According to Bewer, 13ef is a doublet of v. 9a. "In v. 9a it is in place, but not here, because Joel has moved on to suggest the remedy." On the contrary, vs. 16-20 are a development of this line, which completes the parallel-

The address to the priests is five-fold, each time employing a different designation: הַיְלִילוּ, וְסִפְדָה, בֵּית, לִינוּ, הַגְרוּ. This is the fourth instance of the introduction of the strophe with an imperative: שִׁמְעוּ (v. 2), הָקִיצוּ (v. 5), הֵילִילוּ (v. 8), הַגְרוּ (v. 13). A new verb of mourning is introduced here: סִפְדָה, a word which is used especially of solemn lamentations.[4] The occasion thus becomes one of solemn penitence and prayer. "Only in time of dire distress and hard penance was the sackcloth kept on day and night."[5] Here we see another means of emphasis which the poet uses to make clear the great import of what has happened, and prepare the way for the statement of vs. 15.

In the second stichos occurs the third use of הֵילִילוּ, the word to the wine-bibbers, to the vine-dressers and now to the ministers of the altar. Again we note the ascending significance, from the practical concerns for wine for pleasure, for sustenance, and finally the wailing which laments the loss of the wine because Yahweh's altar must be unserved.[6]

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ism of this strophe with those preceding, esp. with vss. 8-9.

[4]Cf. Jeremiah 4:8; Zechariah 8:5; 12:10. Use in relation to the dead: Genesis 23:2; I Kings 14:13; Jeremiah 22:18; Zechariah 12:10.

[5]Bewer, op. cit., p. 84. Cf. II Samuel 12:16; I Kings 21:27.

Again the line introduced by כִּי describes the occasion for the wailing.[7] In each case the occasion is given in terms which apply to those who mourn.[8]

Cf. כִּי נִמְנַע טֹבַת אֱלֹהֵיכֶם מִנְחָה וְנֶסֶךְ׃

Cf. Genesis 28:12; 37:5; 41:1-36; I Kings 3:5-15; Job 33:15; for the practice of passing the night in a shrine or other sacred place for the purpose of receiving a Divine revelation or Divine aid. Closely connected is the performance of rites and sacrifices and instruction from the priests. Cf. sackcloth as a token of penitence, as well as of grief, I Kings 21:27; Nehemiah 9:1; Jonah 3:5, 6.

[7]Cf. 1:6, 10b, 11b.

[8]E.g. 10b: יָבְלָה אֲדָמָה כִּי....
11a: הֹבִישׁוּ אִכָּרִים כִּי....
Finally 13a: הָגֹרוּ...הַכֹּהֲנִים כִּי....

Cf. Isaiah 32:11ff.:

> Quake with fear, you thoughtless ones;
> tremble, you complacent ones;
> Strip, and make yourselves bare;
> gird sackcloth upon your loins!
> Beat upon your breasts for the pleasant fields,
> For the fruitful vines;
> For the soil of my people, that will spring
> up with thorns and briers,
> And for all the houses of mirth in the joyous
> city! (cf. 12ef)

Cf. Jeremiah 4:8:

> Gird on sackcloth for this,
> Lament and wail;
> For the fierce anger of Yahweh
> Has not turned back from us.
> (cf. v. 15)

Cf. Micah 1:8:

> For this let me lament and wail;

The ritual commands to the priests in vs. 13 are balanced by the commands in the succeeding verse to the elders,[9] whose function it is to proclaim the day of fasting[10] and the convocation.[11] This three-fold imperative (אֶקְדְּשׁוּ־צוֹם קִרְאוּ־עֲצָרָה) culminates in the emphasis on כֹּל יוֹשְׁבֵי־הָאָרֶץ in the fourth stichos. We have here the same juxtaposition of כֹּל יוֹשְׁבֵי־הָאָרֶץ and זְקֵנִים which we noted in 1:2, but in this instance, in place of the parallel relationship of vs. 2, they stand over against each other, in the relation of leaders to general populace. From the nature of the imperatives, it is clear that the meaning of זְקֵנִים here is the

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Let me go barefoot and stripped.
Let me make lamentation like the jackals,
And mourning like the ostriches.

[9]Note: the first three stichoi of vs. 14 are parallel to those of vs. 13, though considerably briefer.

[10]"The fast with its abstention from food and ordinary enjoyments was a religious function. Its self-inflicted suffering was intended to propitiate the deity, who seeing the earnestness of the suppliant was supposed to accede more readily to his requests. The underlying idea of fasting and mourning and of putting on of sackcloth is expressed very clearly by David, II Samuel 12:22." (Bewer, op. cit., p. 85.) Cf. also Jonah 3:7-9; I Samuel 31:13; II Samuel 1:12; 12:16; I Kings 21:27; Judges 20:26; Psalm 69:10, 11; Ezra 10:6; Nehemiah 9:1; Jeremiah 36:9. Also cf. Joel 2:12-14. The annual Day of Atonement was also observed as a fast (Leviticus 16:29).

[11]Cf. Amos 5:21; Isaiah 1:13. "The calling together of all adds to the power and effectiveness of the appeal, for when all unite in penitent, sorrowful supplication God will more readily answer." (Bewer, op. cit., p. 85.) Cf. the announcement to all in 1:2.

The ritual commands to the priests in vs. 13 are balanced by the commands in the succeeding verse to the elders,[9] whose function it is to proclaim the day of fasting[10] and the convocation.[11] This three-fold imperative (קַדְּשׁוּ־צוֹם קִרְאוּ עֲצָרָה) culminates in the emphasis on כֹּל יוֹשְׁבֵי־הָאָרֶץ in the fourth stichos. We have here the same juxtaposition of כֹּל יוֹשְׁבֵי־הָאָרֶץ and אֶתְכֶם which we noted in 1:2, but in this instance, in place of the parallel relationship of vs. 2, they stand over against each other, in the relation of leaders to general populace. From the nature of the imperatives, it is clear that the meaning of אֶתְכֶם here is the

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And mourning like the ostriches.

[9]Note: the first three stichoi of vs. 14 are parallel to those of vs. 13, though considerably briefer.

[10]"The fast with its abstention from food and ordinary enjoyments was a religious function. Its self-inflicted suffering was intended to propitiate the deity, who seeing the earnestness of the suppliant was supposed to accede more readily to his requests. The underlying idea of fasting and mourning and of putting on of sackcloth is expressed very clearly by David, II Samuel 12:22." (Bewer, op. cit., p. 85.) Cf. also Jonah 3:7-9; I Samuel 31:13; II Samuel 1:12; 12:16; I Kings 21:27; Judges 20:26; Psalm 69:10, 11; Ezra 10:6; Nehemiah 9:1; Jeremiah 36:9. Also cf. Joel 2:12-14. The annual Day of Atonement was also observed as a fast (Leviticus 16:29).

[11]Cf. Amos 5:21; Isaiah 1:13. "The calling together of all adds to the power and effectiveness of the appeal, for when all unite in penitent, sorrowful supplication God will more readily answer." (Bewer, op. cit., p. 85.) Cf. the announcement to all in 1:2.

official meaning of "elders."[12] However, it is also clear, from its recurrence with כֹּל יוֹשְׁבֵי הָאָרֶץ that there is some kind of play upon the two meanings of the word. This line is certainly a direct reference to 1:2. בֵּית יְהוָה אֱלֹהֵיכֶם also undoubtedly refers to the last stichos of v. 13, where the form is the same except for the addition of יְהוָה in vs. 14. This line appears to form a connecting link between 13f and 14e, and that which immediately follows: the announcement of the Day of Yahweh.[13] The corresponding form between these two stichoi is indicative of a corresponding meaning. Because the sacrifices are withheld (by Yahweh) from his house, a convocation is to be held in this sanctuary. Yahweh's withdrawal is indicated in terms of בֵּית אֱלֹהֵיכֶם and the appeal for restoration is made from there.

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[12] Bewer holds that זְקֵנִים has probably been inserted here from 2:16, stating "Why they should here be singled out is not clear; it is different in 1:2 and 2:16." He thus fails to recognize the true meaning of the word in this case, (Ibid) which Driver points out: "Here probably (unlike 1:2; 2:16) the term is used in its official sense (as Isaiah 3:14; Ezekiel 8:1). (Driver, op. cit., p. 44.)

Duncan: "Some say the Elders are appealed to as a class to collect the people, but in 2:16 they are mentioned as having been themselves gathered together with the rest of the people." (Duncan, op. cit., p. 7.) "The word זְקֵנִים does not describe a class of officials in Joel's part of the book, but means simply 'men of age and experience,' and such authority as they have rests on these two qualifications." (Ibid.)

[13] בֵּית has been referred to heretofore as בֵּית אֱלֹהֵיכֶם The reference here to בֵּית אֱלֹהֵי יְהוָה indicates the prophet's emphasis on the covenant name of Israel's God, thus preparing the way for the announcement of Yahweh's Day.

The final command of vs. 14, parallel to the first three stichoi, stands as the fulcrum between the two important references to יהוה in 14e and 15b. It mediates between the ritualistic attempt to restore the covenant relation with Yahweh, and the pronouncement of the coming Day of Yahweh, the consequence of that broken relationship. The nature of this crying of the assembled populace within the Temple is undoubtedly that of cultic wailing, thus further bearing out the motif of wailing which we have noticed thus far, and to be associated with the ritual wailing of the fertility religion for the loss of fertility of the soil.[14] This strophe gives us another concrete, vivid, and realistic picture, such as we had also in the descriptions of the land itself mourning (vs. 10), the farmers and vine-dressers lamenting (vs. 11), and the fig tree, the pomegranate, palm and apple wilting, (vs. 12).

The content of the cry which is commanded in vs. 14f. is contained in the first stichos of vs. 15: אֲהָהּ לַיּוֹם[15] This is the prophet's instruction to the assembled inhabitants of the land; the remainder of vs. 15 is his explanation of the imminence and eschatological nature of the Day. In this brief,

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[14]See p. 31 for further discussion of fertility religion.

[15]The Peshitto connects vs. 15 with vs. 14 by "and say."

appealing cry, the prophet is putting into the mouths of the worshippers the words he would have them cry, using this method to call their attention, in startling fashion, to the real meaning of the plague.[16]

The second stichos introduces, with כִּי, a passage which is directly parallel to that introduced in vs. 6a. In vs. 6 the destruction of the locusts is described in the first vs. in the figure of the destructive power of the lion. The second verse recounts the nature of the destruction, and its consequences. In vs. 15bc we have a corresponding description of Yahweh's destruction, followed in vs. 16 by a recounting of the sign of its approach. This is the climactic statement, summarizing and carrying forward all the other reasons given in 6, and 10c.

The central word in this verse is obviously יוֹם. It links together the three stichoi: the first stichos represents the impression on the worshipper by this picture; the second describes its imminence; and the third its character. It also serves to link the first portion of the strophe, which is the prophet's ritual commands, with the latter portion, his important explanation of these commands.

In the third stichos, the poet executes a beautiful play upon the words כְּשֹׁד מִשַּׁדַּי, "destruction from him who

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[16]Pratt describes the pattern of 1:15-20 as "the

can destroy."[17] In this fashion he further emphasizes the profound significance of יוֹם יְהוָה. The final word of the eschatological description in vs. 15, שׁדּי, substantiates the initial word of statement following the introductory כְּ, כְּשֹׁד.[18]

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popular speech of the people," containing the cry of lament (15-16), the portrayal of the disaster (17-18), and the parallel popular utterance (19-20). (Pratt, op. cit., 582.) Cf. form of question and address in Isaiah 40:6. In Joel 1:15 the question is implied.

[17]This use of שַׁדַּי is unusual. It is usually found as an adjective attached to El. Cf. Genesis 17:1; 28:3; 35:11; 48:3; 49:25; Exodus 6:3; Ezekiel 10:5; 30:2, 3; Isaiah 13:6; also Zephaniah 1:7, 14; Obadiah 15. It is found alone as a poetical name also in Numbers 24:4, 16; Ezekiel 1:24; Isaiah 13:6; Psalm 68:14; 91:1, and 31 times in Job.

It is probably derived from שָׁדַד, and originally denoted "the waster," "with reference (Job 12:14-25) to the destructive aspects of God's providence." (Driver, op. cit., p. 82.) According to the Priestly writer it was the patriarchal name of God. However, its origin and real meaning are doubtful.

[18]This passage is among those generally excised by critics on the basis of its eschatological character. Bewer refers to it as an "insertion," which "does not belong to the original text of Joel. "The interpolator connects the locust plague with the day of Yahweh and explains it as its forerunner. To him it is not the present calamity which is to be feared, however great it may be, but the more awful day whose harbingers the locusts seem to be. He does not think that the day has already arrived but that it is imminent, and it is the dread of this impending catastrophe which necessitates the appeal to Yahweh, not the locust plague. This is entirely different from Joel's own view of the situation." (Bewer, op. cit., p. 86.) Eissfeldt also regards this vs. as an insertion resulting from the reworking of the materials of the first two chapters in the light of the last two. (Otto Eissfeldt, Einleitung in Das Alte Testament, Tübingen: J.C.B. Mohr, 1934.)

"The marked difference between the two sections of the book, one concerned with the scourge of locusts, the other with the final judgment, and yet both parts relating

Verse 16, forming the conclusion of this strophe, is far more closely connected with vs. 15 than is generally recognized. It re-echoes, in the form of a question, the central cry of the poem: לְנֻדֹּתֵנוּ אֵין, the "sign" which presages Yahweh's greater judgment. The first stichos is directly related to 13e, as is 16c to 13f, thus linking the beginning of the strophe with the conclusion. To those who question the imminence of the great Day, the prophet is pointing again, as the final proof, to the cessation of the daily sacrifices within the Temple. This should be a suffic-

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to the Day of Yahweh has created difficulty." (W. G. Watson, "Joel," Abingdon Commentary, p. 768.)

Driver upholds the originality of the passage. "The approach of Yahweh's Day was often awakened in the minds of the prophets by the prospect of some great political movement among the nations of the earth. In the case of Joel the presentiment is awakened by an extraordinary visitation of Providence. In Joel also the Day of Yahweh is invested, more distinctly than is the case in the earlier prophets, with an eschatological significance." (Driver, op. cit., p. 44.) This statement is obscure and confusing, for certainly the conception of the Day of Yahweh is in no wise connected with the final restoration.

Davidson conceives of the idea of the Day of Yahweh as the center of the prophecy, pointing out that it must not be identified with the plagues, these being but the heralds of it, the "signs" of its approach.

The most appreciative account of the integrity of the poem as a whole, and the place of the Day of Yahweh passages in it is given by Gressmann. Through his literary analysis he finds that "the songs of Joel are sharply ordered and that not even a single verse is to be stricken out as ingenuine." The refusal to admit eschatology to the original prophecy strikes at the "very heart of the prophecy of Joel." (Hugo Gressmann, Der Messias, Göttingen; Vandenhoeck & Ruprecht, 1926, p. 135.)

ient warning. This "destruction" is an example of the greater destruction to follow. The conclusion of this strophe resembles that of the strophe preceding, in its emphasis on the loss of joy and mirth.[19] The reference in this case to the cutting off of gladness from the house of Yahweh probably refers to the cultic revelry and expressions of joy.[20]

The central word of this quatrain is כרת (17b) which is understood in the second couplet. We have noted its use previously as referring to the wine which is "cut off" from the mouths of the topers (vs. 5) and to the offerings which are "cut off" from the house of Yahweh (vs. 9). In this

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The expression on the part of scholars of a sense of confusion in the Day of Yahweh passages and lack of distinction between this event and the locust plague bears witness to the skill of the prophet in associating the one with the other, in a completely integrated work.

Cf. Isaiah 13:6, 9:

> Wail! for the day of Yahweh is at hand;
> as destruction from the Almighty will it come.
> See ! The day of Yahweh comes,
> Pitiless, with wrath and fierce anger,
> To make the earth a desolation...

Cf. Ezekiel 30:2, 3:

> Wail, woe for the day!
> For the day is near,
> The day of Yahweh is near,
> A day of clouds, the time of doom for the nations.

[19]Cf. 12ef and 16cd.

[20]Cf. use of rhetorical questions in: 1:2; 2:17 and possibly in 1:18a.

case it is used again with reference to food, and in a peculiarly inverted position, at the end of the line.

הֲלוֹא נֶגֶד עֵינֵינוּ
אֹכֶל וְכָרֵת

Is not before our eyes food cut off?
From the house of our God, joy and exultation?

In this way וְכָרֵת and שִׂמְחָה וָגִיל are contrasted, by appearing, each at the conclusion of a couplet. We have here complete parallelism between: אֹכֶל and שִׂמְחָה וָגִיל and between נֶגֶד עֵינֵינוּ and מִבֵּית אֱלֹהֵינוּ

There are a number of important points to be noted here. כָּרֵת, the central word, modifies both clauses. Here is still another reference to בֵּית אֱלֹהֵיכֶם,[21] completing the three-fold use of this refrain within the strophe. The form of the conclusion resembles that in vs. 12. Finally, here the relation is made plain, between the loss of food and the wailing within Yahweh's house. It is not the loss of food which is bewailed. Rather it is because food and the praise of Yahweh are inextricably linked. Praise of Yahweh is accomplished through food and drink offerings. Therefore, the disaster to the land involves faithlessness to Yahweh. The fertility of the land has "from of old,"[22] been the guarantee of the favor of whatever gods were worshipped. Therefore, it has been the means of expressing gratitude for

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[21] Cf. 13f and 14e.

[22] Cf. 2:2.

this favor, or of coercing it. With the withdrawal of this sign, the imminence of greater catastrophe is felt. Therefore, the emphasis in this verse is on the cutting off of food. Joy and exultation within the house of God are dependent upon this basic element of life.[23]

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[23]Cf. Deuteronomy 12:6f.:

> To the sanctuary which Yahweh your God chooses out of all your tribes as the seat of his presence, to his habitation you must resort; there you must go, and there bring your burnt-offerings, your sacrifices, your dues, your personal contributions, your votive offerings, your voluntary offerings, and the firstlings of your herd and flock; and there you must eat before Yahweh your God, and with your households rejoice over all your undertakings in which Yahweh your God has blessed you.

Cf. Jeremiah 48:33:

> And joy and gladness vanish
> from the garden land of Moab,
> The wine have I stopped from the winepresses,
> no grape-treader treads them,
> The shout is the shout of battle,
> not the shout of joy.

Bewer takes this verse, along with 17-20 as either a renewed description of the distress of man and beast, or as the substance of the prayer which the people are to present to Yahweh, holding to the latter view in the light of the direct address of vss. 19-20. He admits, however, that 16-18 do not have the sound of a prayer. He takes vs. 16 as marking a new description of the calamity, "laying stress on the helplessness of the onlookers." (Bewer, op. cit., p. 88.)

Of importance is his statement that: "The food Joel has in mind especially is that destined for the altar which was eaten in conformity to the ritual, at the great harvest festivals when gratitude and joy filled every heart. But now there are no harvest feasts, not even the daily sacrifices." (Ibid.) The Feast of Weeks and of Ingathering, which marked the completion of the wheat-harvest and of the vintage, could

The two verses following form the most corrupt passage in the poem.[24] However, certain important elements of form emerge whichever translation of 17a and 18a is adopted. These verses stand as an independent strophe, mediating between the prophet's commands in 13-16 and his prayer in 19-20.

The interpretation here accepted is the Massoretic reading: עָבְשׁוּ פְרָזוֹת תַּחַת גְּרוּתָם "The seeds have rotted under their clods."[25] The subject of the strophe is thus the "grain." The emphasis is increasingly upon the introductory verbs, culminating in the emphasis on , the most important of all because of its recurrence throughout the poem and because it contains the underlying cause of all the variously described forms of disaster, the failure of the grain.[26] The three-fold description of barrenness and devastation leads up to a climactic stichos introduced by כִּי: כִּי הוֹבִישׁ דָּגָן (17d).

The following quatrain further elaborates this statement, in terms of the cattle of the fields. Here again the Massoretic version is retained: מַה־נֶּאֶנְחָה בְּהֵמוֹת.

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[24] LXX reads: Ἐσκίρτησαν ὡμάλεις ἐπὶ ταῖς φάτναις αὐτῶν

[25] Accepted by A.V., R.V., Driver, Wade. Greek accepted by J.M.P. Smith, and Bewer. Bewer omits 17a as a "corrupt variant" of what follows, thus destroying the parallel structure of these two quatrains.

מִמְּגֻרוֹת is not the common word for "barns" (cf. Deuteronomy 28:8).

[26] 1:10, 11, 12a, 12d, 12e.

"How the beasts groan!" and again we find that this rendering casts the quatrain into a unified structure, dominated by complete parallelism, and itself parallel to the verse preceding. In contrast to the theme of grain in vs. 17, the subject here is the devastation in relation to the cattle. In each case, the passage introduced by כִּי presents the basic reason for the description in relation to the locust invasion.[27] The inverted order in the final stichos of vs. 18 causes the strophe to conclude with the emphasis on destruction, which has been noted throughout.[28] Vs. 17 is closely related to vss. 10 and 11 in thought and expression; while vs. 18 looks forward to the description of the "beasts of the field" in vs. 20.[29]

The final strophe (19-20) is a lament directed to Yahweh and is probably to be identified as a prayer of the prophet on behalf of the people, directly related to the

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[27]Cf. כִּי הֹבִישׁ דָּגָן (17d)
with כִּי שָׁדַד דָּגָן (10c)

Further compare 16ab with 18c.

[28]Cf. נָבֹכוּ, נֶאֶנְחָה הָבִישׁ, נֶהֱרְסוּ נֶאְשָׁמוּ נֶעֱבָשׁוּ

[29]Cf. for similarity of ideas, Habakkuk 3:17f.:

Though the fig tree do not flourish,
And there be no fruit on the vines;
Though the product of the olive fail,
And the fields yield no food;
Though the flock be cut off from the fold,

command to "cry unto Yahweh" in vs. 14. The first stichos is to be compared with 14f:

אֵלֶיךָ יְהוָה אֶקְרָא
וְזַעֲקָה אֶל־יְהוָה

Vss. 19 and 20 become the answer to the instructions given regarding the ritual wailing within the Temple.

The strophe forms a finely constructed literary unit in itself:

אֵלֶיךָ יְהוָה אֶקְרָא
כִּי־אֵשׁ אָכְלָה נְאוֹת מִדְבָּר
וְלֶהָבָה לִהֲטָה כָּל־עֲצֵי הַשָּׂדֶה
גַּם בֶּהֱמוֹת שָׂדֶה תַּעֲרוֹג אֵלֶיךָ
כִּי־יָבְשׁוּ אֲפִיקֵי מָיִם
וְאֵשׁ אָכְלָה נְאוֹת הַמִּדְבָּר

These verses also follow the pattern noted thus far of a statement, or series of statements regarding the results of the destruction visited upon the land, followed by a statement of the cause, introduced by the particle כִּי. In this instance, the various preceding descriptions and the various commands to "wail" and "cry" are epitomized in a final two-fold cry to Yahweh, succeeded in each triad by a two-fold explanation.[30] Vs. 19 is the cry of the prophet, explained

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And there be no cattle in the stalls....

Cf. also Jeremiah 12:11, 13; and 14:5, 6.

[30]Cf. similarity in form between the quatrains in vss. 17-18, and the triads of 19-20.

אָשַׁם "to be guilty" or "to suffer punishment" is

first of all in terms of the beasts of the field (19b)[31] and secondly in terms of the trees of the field (19c)[32]. In vs. 20 we have the prophet's cry interpreted in relation to the picture immediately preceding, of the beasts of the field.[33]

We have here the first appearance of fire as an element in the destruction, dominating this little song. Immediately after the introductory אֵלֶיךָ יְהוָה אֶקְרָא we have the important announcement: כִּי־אֵשׁ אָכְלָה נְאוֹת מִדְבָּר. This placing of אֵשׁ in the primary position indicates its centrality in the strophe. Indeed the description here is of an entirely different character from that preceding. In place of the locusts as the destroyers, we have a description completely in terms of fire. It must be noted that the verb used to describe the consuming effect of this fire is the same as that used to describe the method by which the locusts ravaged the land: אכל.[33] The entire strophe may certainly be interpreted eschatologically, as referring to the previous lament

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here a poetical application in regard to the cattle. Merx and Wellhausen read נְשַׁמּוּ "are made desolate."

[31]Cf. vs. 18.

[32]Cf. vs. 12, esp. כָּל־עֵצֵי הַשָּׂדֶה יָבֵשׁוּ

[33]Bewer holds the fire and flame are most probably the heat of the sun, signifying the drought which frequently accompanies locust invasions. An alternative interpretation is to take them as a figurative description of the devastation of the locusts. But cf. 20b.

in answer to the command to "cry," and closely connected with vs. 15; and also as pointing towards the eschatological description to follow. That which follows the command in vs. 14 becomes, according to this interpretation, two prayers, which are eschatological interpretations of the event, rendered realistic and concrete in the description which intervenes by reference to the grain and the cattle.[34]

The second triad duplicates the meaning of the first, with an interesting mixture of variations and similarity. Here it is the beasts of the field who make their cry to Yahweh.[35] Their cry is explained in two stichoi, parallel to the two of the first triad. The first stichos of vs. 20 is connected with the final stichos of vs. 19 through the use of שָׁוְּדָה, the last word in vs. 19, applying it to בַּהֲמוֹת, but without the article, rendering "beasts" indefinite. Relative to the parallelism between vs. 19 and 20 cf.:

אֵלֶיךָ	(19a)	אֵלֶיךָ	(20a)
אֶקְרָא	(19c)	תַּעֲרֹג	(20a)
כִּי אָשׁ.....	(19d)	וְאָשׁ.....	(20c)
פָּלְחֵי הַשָּׂדֶה	(19e)	גַּם־בַּהֲמוֹת שָׂדָי	(20e)

The most important stichos (19b and 20c) is repeated twice in identical form, with the exception of the addition of the ar-

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34 וְלִשְׁבָרָה לְהַשָּׂדָה is another interesting instance of assonance.

35 It is a different cry, however, תַּעֲרֹג being used in place of קָרָא. Three verbs "to cry out" have been used: צָעַק, קָרָא, עָרַג N.B. the close connection with vs. 18.

ticle before מִדְבַּר in vs. 20: יֹשׁ אֲכָלָה אֵצוֹת מִדְבָּר thus becomes a kind of refrain.[36] The emphasis of repetition is furthered by its appearance at the conclusion of the strophe, and of this division of the poem.

We find here two closely related triads connected by גַּם, of similar structure, displaying affinities with what has preceded, and employing the repetition of words as a device for connecting the two halves of the strophe, in the case of vs. 20c actually repeating an entire stichos.

As the first song was dominated by "wailing," this portion of the poem is notable for its relating of the priestly and sacrificial motif to a realistic description of the condition of the land, and its eschatological implications, as the reason for the calling of the convocation. The fivefold use of כִּי (15b, 17d, 18c, 19b, 20b) signalizes these important statements as the explanation of the foregoing wailing, and as the reasons for the command to cry, which has been epitomized in the call to Yahweh's house. (vs. 14)

In this climactic fashion, culminating in the direct prayer, and finally expressed by the very beasts themselves, the poet-prophet connects the appeal to Yahweh with the land itself. In its completeness, artistry and emotional intensity, this lament reminds one of Jeremiah's picture of chaos.[37]

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[36]Bewer admits this possibility but concludes that the repetition in vs. 20 is simply a doublet of vs. 19b.

[37]Jeremiah 4:23-26.

It is a fitting climax to this description of the wailing within the Temple.

The address in this song takes three distinct forms:

1:13-14 constitutes a series of commands.

1:15 and 1:19-20 are laments of the prophet, on behalf of the people.

1:16-18 is a wailing description of the condition which exists.[38]

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[38]Cf. Psalm 50:14, with regard to ritual practices, and the relation of prayer to sacrifice, and the final promise of restoration:

> Sacrifice to God a thank-offering,
> And fulfill your vows to the Most High;
> And call upon me on the day of trouble;
> Then I will deliver you and you will honor me!

For similar description cf. Jeremiah 9:10:

> Over the mountains raise weeping and wailing,
> Over the pastures of the steppe a dirge!
> Because they are laid waste, so that none passes through,
> And none hears the lowing of cattle.
> Both birds of the air and beasts have fled and gone....
> Why is the land ruined and laid waste like a desert, so that none passes through?

CHAPTER IV

THE LOCUSTS IN RELATION TO THE DAY OF YHWH: 2:1-11.

The third song of our poem opens with an introductory strophe, 2:1-2b, which itself begins, as each of the preceding songs, with a three-fold imperative:

תִּקְעוּ שׁוֹפָר בְּצִיּוֹן
וְהָרִיעוּ בְּהַר קָדְשִׁי
יִרְגְּזוּ כֹּל יֹשְׁבֵי הָאָרֶץ [1]

This strophe consists of two triads, the first consisting of the three calls to alarm noted above; the second, of three statements regarding the Yom Yahweh.

The use of the shophar is two-fold: in alarm or for assembly. In this verse, it is obviously used with the first meaning, to rouse the inhabitants[2] to alarm.[3] The combined imperative to "blow the shophar" and "shout" on the holy mountain is suggestive of the throne-ascension psalms; the vocabulary is that used in the hymns associated with Rosh Hashanah.[4]

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[1]For the use of תִּקְעוּ in connection with alarm cf.: Judges 3:27; 6:34; Ezekiel 7:14; Isaiah 18:3; Jeremiah 4:5; 6:1; 51:27, etc. The identical form is found in Hosea 5:8.

[2]Cf. similarly 1:5.

[3]The second use of the shophar is expressed in 2:15.

[4]Cf. Psalm 47.

This connection is further suggested by the commend to all inhabitants to "tremble," and the judgment of Yahweh in the picture which follows. The earthquake and disturbances of the heavenly spheres depicted in 2:10 are familiar accompaniments of this judgment.[5]

The address is certainly to the elders, as in 1:14, where it also introduces the Day of Yahweh passage; and the object of the address is again "all the inhabitants of the land," which appears here for the third time.[6]

Here we have the initial reference to "Zion" in the poem.[7]

The second triad forms the explanation of the first. כִּי־בָא יוֹם יְהוָה כִּי קָרוֹב is a repetition of the כִּי קָרוֹב יוֹם יְהוָה of 1:15b, with the positions of בא and קרב reversed. כִּי קָרוֹב is to be read as עַל־עַמִּים in 1:5, as a phrase apart from the remainder of the line, thus giving it added emphasis, as was noted in 1:5.[8]

The description which follows is reminiscent of Amos 5:18, 20. The concept is that of Amos' Day of Yahweh, and

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[5]Cf. Psalm 68:8.

[6]1:2; 1:14.

[7]N.B. the centrality of this reference in the second half of the book: 2:32; 3:16, 17, and the final stichos, 3:21.

[8]Cf. Zephaniah 1:14f.

the series of similes which follows resembles the similes of Amos 5.[9]

The close relation to the Day of Yahweh passage in vs. 15 is seen through the use of the verbs: קרב and בוא in both cases to describe the Yom Yahweh; the address to the elders, with reference to "all the inhabitants of the land"; a similar call to Mt. Zion; and finally, the explanation of the three-fold command in terms of the Yom Yahweh. This relation affords us with evidence for retaining both passages as original. In addition, we have noted the function which this strophe serves as introduction to the description which follows in 2:2c-11.

This description of darkness and gloom introduces a series of eleven similes which comprise the body of this song:

1.	כְּשַׁחַר (2c)	6.	כְּפִי־לוֹל מְרֻבּוֹת (5a)
2.	כָּמֹהוּ (2e)	7.	כְּמוֹ־לַהַב אֵשׁ (5c)
3.	כְּגַן־עֵדֶן (3c)	8.	כְּעַם עָצוּם (5e)
4.	כְּמַרְאֵה סוּסִים (4a)	9.	כְּגִבּוֹרִים (7a)
5.	כְּפָרָשִׁים (4b)	10.	כְּאַנְשֵׁי מִלְחָמָה (7b)
		11.	כַּגָּבֶב (9d)

The description which is thus cast into the form of similes is based unmistakeably on the historical invasion of locusts presented in chapter 1.[10]

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[9]Cf. 2:2ab with Exodus 10:15.

[10]Cf. גוי (vs. 1:6) and עַם (2:2)

The first stichos becomes the connecting member between the eschatological character of the introductory strophe and the succeeding use of the locusts to elaborate this picture of the Yom Yahweh.[11] It serves to introduce a strophe of nine stichoi which in vs. 2b-g recalls in its recounting of the activity of the locusts vss. 1:2, 3, 4,[12] and in vs. 3 seems to have particularly direct reference to vss. 1:19-20. The sudden change in subject, from the Day of Yahweh to the locusts is comprehensible only as the locusts are seen to be the agents of this judgment.[13]

The Massoretic reading of 2c: וְשִׂחַר is acceptable.[14]

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[11]"The locusts in ch. 1 (though this has been questioned) are, no doubt, to be understood literally; there is nothing in the language used to suggest anything but an actual visitation of locusts, from which the country has been suffering. The actual locusts suggest to Joel the imagery by which he describes (2:1ff.) the approach of "the Day of Yahweh." Here, the locusts are idealized; they are creatures of the imagination, invested with appalling size and power, the prototype of the "apocalyptic" locusts of Rev. 9:3-10 (where, however, the ideal delineation is carried much further than here). As the locusts in ch. 2 are compared to an army, they can hardly be themselves merely symbolical of an army." (Driver, op. cit., p. 308.)

[12]2:2efg furnishes the reply to the question posed in 1:2cd. 2:2g is parallel to 1:3.

[13]Cf. Jeremiah 51:14. The occasion of the prophecy (the visitation of the locusts) so vividly described in ch. 1, is paralleled in ch. 2:1-11 by a visitation, more terrible and apocalyptic in character, which is to usher in the Day of Yahweh. It must be noted that it is not the historical description which is connected with the coming of the Day.

[14]Bewer adopts the reading: וְשִׂחַר, as also J.M.P.

This gives us four contrasting members in vs. 2c-g and the preceding strophe:

הַר שָׁדִי (1b)	and	הָרִים (2c)
יוֹם חֹשֶׁךְ (2a,f)	and	שַׁחַר (2c)
יוֹשְׁבֵי הָאָרֶץ (1c)	and	עַם רַב וְעָצוּם (2d)
כִּי בָא יוֹם יהוה (1d)	and	עַד שְׁנֵי דוֹר וָדוֹר (2g)[15]

The refrain: עַד שְׁנֵי דוֹר וָדוֹר re-enforces the effect of: פֶּסַח לֹא נִהְיָה כִּן־לָעוֹלָם וַאֲחָרִית לֹא יוֹסִף, familiar in prophetic writing.[16]

Verse 3 takes up the theme of the prayer in 1:19-20, again אֵשׁ, and אכל; as well as לֶהָבָה and לְהַבָּה.

cf. (1:19b,c)		(2:3a,b)
אֵשׁ אָכְלָה נְאוֹת מִדְבָּר		לְפָנָיו אָכְלָה אֵשׁ
כִּי לְהַבָּה לִהֲטָה כָּל־עֲצֵי הַשָּׂדֶה		וְאַחֲרָיו תְּלַהֵט לֶהָבָה

The description of vss. 1:19-20 is extended through the third simile, which contrasts: גַּן־עֵדֶן and מִדְבַּר שְׁמָמָה[17]

Smith. On the other hand Bewer suggests, "The descriptions by travellers of the shining yellow brightness caused by the reflection of the rays of the sun on the wings of the locusts have often been adduced for the lifelikeness of this comparison." (Bewer, op. cit., p. 96.)

Cf. Exodus 10:14: הַבֹּסֶר הָיָה וְרוּחַ קָדִים נָשָׂא אֶת־הָאַרְבֶּה

[15]Note the interesting juxtaposition of historical language with eschatological language, and the similar occurrence in Isaiah 34.

[16]Cf. Isaiah 34:17.

[17]Cf. Ezekiel 36:35; Zechariah 7:14.

3e is in all probability a gloss attached to the preceding quatrain, which with this omission exhibits complete parallelism, and is united through the alternation of וַיָּבֵךְ and יַבֵּב in each stichos. The recurring use of the of 1:19, 20 in direct contrast to enhances still more the picture of desolation.

The strophe contained in 2:4-9 furnishes a further succession of figures, applying to the physical appearance of the locusts and their approach. The first two stichoi compare them to horses, in appearance and swiftness.[18] The following quatrain (5a-d) carries the military comparison still further, associating it in 5cd with the fire which consumes the pastures, already noted in 1:19, 20 and 2:3.[19] The description in these four stichoi is for the first time in terms of sound. It is as though the writer were appealing to all the senses, in an attempt to make emphatic and vivid the importance of this event.[20]

The final stichos of vs. 5: כֵּן אֵבֶל יְהוָה צְבָאוֹת summarizes the preceding verses, and refers back to עַם זֹאת in 2d in terminology. The euphony of verses 4 and 5 is perhaps the most conscious of the entire poem:

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[18]Cf. Revelation 9:7, 9; Jeremiah 51:27, 31b.

[19]Note again the appearance of אֵשׁ and אכל.

[20]Cf. 2:20e, which appeals to the sense of smell.

כְּמַרְאֵה סוּסִים מַרְאֵהוּ
וּכְפָרָשִׁים כֵּן יְרוּצוּן
כְּקוֹל מַרְכָּבוֹת עַל־רָאשֵׁי הֶהָרִים
יְרַקֵּדוּן

21

Verse 6 reaches back to the pattern of vs. 3 in opening with מִפָּנָיו as also to 1c in similarity of meaning. While the latter presents the intended effect upon the inhabitants by the announcement of the Day of Yahweh, this verse gives the actual effect of the coming of these harbingers of the great Day. This introduction of the people's reaction into an objective description is another form of the poet's emphasis.[22]

The first two stichoi of vs. 7 recall the first two stichoi of vs. 4. The two similes in vs. 7 introduce a still more vivid narrative of the entry of the locusts into the city and their attack upon even the houses. Vss. 7 and 8[23] stress their orderliness and the powerful effect of their great numbers, while vs. 9 pictures the actual entry.

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[21] The order and choice of words, and sound of 5a are to be compared with that of 5c בְּקוֹל מַרְכָּבוֹת, בְּקוֹל לַהַב אֵשׁ
Cf. הֶהָרִים with 2:2c

[22] Cf. מִפָּנָיו with כָּל־פָּנִים
Cf. also Nahum 2:10. Cf. Proverbs 30:27..

[23] M.T.: "Though they fall through an arrow they are not broken."

Verse 7 consists of two couplets; vs. 8 forms a triadic elaboration of the second couplet of vs. 7. The two verses are closely associated through 7c and 8b which are synonymous, each ending with וְלֹא יֵחָבֵלוּ. Vs. 9 is an extremely effective quatrain, the first three stichoi of which consist in two words each, the final stichos expanding to four words.[24] The repetition of the introductory בְּ here has an effect, in sound, similar to that of the recurring use of כְּ. The final simile of this series appears as the last word of this narrative: כַּגַּנָּבִים.[25]

The rapidity of the language, especially in the latter verses of this strophe, as the narration continues at breathless speed, the units of utterance becoming more and more clipped as the army advances and takes the city, bears out the urgency expressed in the first verse of ch. 2. One is impressed with the unmistakeable relation of this narrative to the call to alarm there given. The Day of Yahweh is advancing even as the locusts advance. It is thus seen that the locusts in this song are employed as a figure of comparison. As they themselves are described in terms of similes, so, as a whole, the description of them is a simile referring to the approach of the Day announced in the first strophe.

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[24]Cf. Isaiah 24:10; Jeremiah 9:20.

[25]Cf. also Nahum 2:10.
Cf. the use of עָלָה with its use in 1:6.

In vs. 10 we find apocalyptic "signs"[26] describing in terms of cosmic phenomena the concept stated in the introduction (2:2ab). The first stichos has reference particularly to the preceding representation of the advancing locusts, while 10b relates the apocalyptic picture of 10cd to the preceding portion of the song through the juxtaposition of: רָגְזָה and רָעֲשׁוּ. לִפָנָיו as the introduction of this final strophe, recalls its important use in vss. 3 and 6. Vs. 10 is closely related to vs. 3,[27] being a translation of the consequences to the land of the historic invasion of locusts, into the cosmic accompaniments of the approach of Yahweh's host.[28] The locusts have, in this verse, become explicitly defined as the instruments of Yahweh's judgment.

This conclusion is seen to be further related to the introduction of the song through a comparison of: יוֹשְׁבֵי הָאָרֶץ (1c) and רָגְזָה אֶרֶץ (10a). The quatrain thus falls into four equivalent stichoi, following the introductory לִפָנָיו, itself serving to introduce the next quatrain.

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[26] Cf. 2:30; Psalm 18:7; Isaiah 13:10; Ezekiel 32:7f.

[27] This relation probably has some bearing upon the interpretation of the nature of the fire in vs. 3.

[28] This vs. is frequently interpreted as merely a description of the appearance of the locusts; but the close connection with the following verse, with its unmistakeably eschatological affinities, leads us to interpret vs. 10 also eschatologically.

Verse 11 constitutes the climax of this song, in position, in language, and in emotional intensity. It is a brief, poignant summary of all that the preceding similes have attempted to express, of all that this tremendous event means. The structure of the quatrain is to be studied from two points of view: first, as an introductory proclamation succeeded by a three-fold כִּי, culminating in the finally important statement: כִּי גָדוֹל יוֹם יְהוָה;[29] secondly, as two parallel couplets, 11a being synonymous with 11c, and 11b with 11d.

וַיהוָה נָתַן קוֹלוֹ לִפְנֵי חֵילוֹ
כִּי רַב מְאֹד מַחֲנֵהוּ כִּי עָצוּם עֹשֵׂה דְבָרוֹ
כִּי גָדוֹל יוֹם־יְהוָה וְנוֹרָא מְאֹד וּמִי יְכִילֶנּוּ

And Yahweh gives his call
In front of his army.
For, very numerous is his host,
For powerful is the one who fulfills his word,
For great is the Day of Yahweh.

A number of interesting words appear here. קוֹל has already been noted twice in vs. 5. The use of this sound imagery is to be contrasted with that in vs. 5, the only other occurrence of such in the song.[30] The frequent occur-

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[29] Cf.
כִּי רַב for, numerous
כִּי עָצוּם for, powerful
כִּי גָדוֹל for, great

Note also the three-fold repetition of the possessive, referring to Yahweh:

his host
his army
his word
and finally, his Day

rence of יְקֻבָּץ has been noted above; this application to Yahweh's army gains meaning through this succession of uses. יְלֵלוּ is synonymous with שַׁחֲנוּ[31] and עֹשֵׂי דְבָרוֹ.

This verse is consciously related to vs. 2d through

כִּי רַב and כִּי עָצוּם

Cf. עַם רַב וְעָצוּם (2d)[32]

The latter description of the approach of the locusts is a development of the former, with the essential difference that here it is the Yom Yahweh of the first strophe which is important.[33] Thus are the first two strophes of the song brought together in the final strophe. The last stichos states that

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[30]Cf. קוֹלוֹ and דְּבָרוֹ (vs. 11)

[31]Cf. esp. the use of מַחֲנֵה יהוה in Exodus 14:19.

[32]Cf. Malachi 4:5:

> Before the coming of the great and terrible day of Yahweh.....
> Lest I come and smite the land with a curse.

Cf. also Jeremiah 25:30; 30:7; Isaiah 34. N.B. 2:30f. as a summary of the thought of this song.

[33]Cf. כִּי גָדוֹל יוֹם יהוה and עַד־שְׁנֵי דוֹר וָדוֹר (vs. 2) for climactic effect.

2:11e is probably a scribal addition. It is characteristic of the best of Hebrew poetry to end at the proper place, where the emphasis is greatest; not to weaken a climax by verbosity. These are pregnant words; but this additional line appears to be a feeble attempt to elaborate the nature of the Day, which has already been supremely defined. Deleting this stichos, the strophe begins, where it ought, with יהוה, coming to its conclusion in: יוֹם יהוה, Cf. Malachi 3:2.

which the entire song has been anticipating; that which was indicated in the first strophe concludes the last. A full recognition of this form makes impossible the deletion of these two passages. They cannot be abstracted from this context without destroying the form of the entire song, as well as its important meaning.

The song ends with the words יוֹם יהוה. No greater statement can be made than this: כִּי־גָדוֹל יוֹם יהוה. We have, then, two descriptions of the Day of Yahweh, and between them, a brilliant succession of similes, emerging into a swift narration of the great event, becoming apocalyptic in character. There is distinct parallelism between the opening quatrain and this final quatrain,[34] each concludes with a final stichos beginning with כִּי and ending with יוֹם יהוה.

Cf. נָתַן קוֹלוֹ and תִּתְּצָה שׁוֹפָר

מַחֲנֵהוּ and כֹּל יוֹשְׁבֵי הָאָרֶץ

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[34]This verse is a highly conscious climax of a carefully developed description of a disciplined army, and therefore cannot be excised from its context. With regard to the conception of the locusts as an army cf. 1:6; 2:4, 5b, 7, and finally 2:11. This song furnishes an elaborate definition of "the nation" of 1:6, and the entire song is also an expansion of the thought of 1:14, 15. There is, however, a difference in point of view to be noted here. In the first section, the attack has already occurred and the people are suffering the results of a plague which apparently, though already completed, has been sent as a warning of greater destruction to come. No mention is made in ch. 1 of the locusts as being in the land. Apart from 1:4, 6, 7 the locusts and their activity are not mentioned. It is only through inference that the identification of them with the destruction is to be made. The description is rather in terms of the results of the locust invasion.

The controversial question in connection with this song is the question whether this is a picture of the historical plague or an apocalyptic picture. Box presents an acceptable thesis that: "The present visitation suggests the approach of the Day of Yahweh which is to be ushered in by a visitation still more terrible."[35] The contrasting pictures, historical and apocalyptic, are played over against each other, and so intermingled as to cause confusion in any attempt to distinguish one from the other. We must regard this song as a unit, artfully constructed, the end balancing the beginning.

In the body of 2:1-11, on the other hand, we have a vivid description of the physical appearance and actual invasion of the locusts, as though the invasion were being immediately experienced. The eschatological framework precludes this interpretation. It is possible that the prophet is picturing the event which has taken place and comparing it with the still more momentous event which is to take place. There is no indication given here of the possibility of escape, but this follows closely in 2:12ff.

[35]Box, op. cit., p. 84.

CHAPTER V

GOD'S "EVEN NOW": 2:12-17.

Verse 12 marks the beginning of a passage which is distinct from the remainder of the poem, while at the same time integral to it. It has, as we shall see, unmistakeable affinities with the preceding songs,[1] at the same time depicting a progress in the drama of Yahweh's judgment into which it introduces certain new elements. Vs. 12 presents, over against the impending doom and disaster of which the locust plague is but the harbinger, a possibility of averting this Day of Yahweh. This possibility is expressed in the form of a "return" on the part of the שׁוּבוּ and a consequent restoration on the part of Yahweh. The song is dominated by verbs of command. The element of hope as it is presented here is a call to fulfill the conditions accepted on Sinai, and the relationship between Yahweh and his people expressed in vss. 12-14 is a renewal of the covenant relationship there enacted, which has in some fashion been violated by the

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[1] Again a call to the people, parallel to that in 1:14; 2:1; 2:15, but with a different emphasis.

Israelites. The specific manner of this violation is not given, but it is evidently some form of apostasy.[2] The terms of the covenant are uppermost in the prophet's mind, and it is in these terms that Yahweh speaks through him.[3]

The first strophe extends from vs. 12-14, and is composed of a characteristically brief oracle of Yahweh, signified as such by the prophetic formula, נְאֻם־יְהוָה, which separates גַּם from the oracle itself; and added to this an interpretation and expansion of its meaning by the prophet. The original oracle probably extends only through 12c, and consists in the introductory pronouncement of possibility: גַּם־עַתָּה, the important verb שׁוּב,[4] and four conditions referring to

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[2]The only sin which may possibly be indicated is that of ritualism. N.B. 12d, and cf. with Isaiah 58. The emphasis here is undeniably on true fasting and mourning, and ritual practices are symbolic rather than coercive, in spite of the almost universal accusations against Joel as a mere ritualist. Kirkpatrick deduces, rather precariously, from this fact that "To judge from the absence of any denunciation of particular sins, such as injustice, immorality, or idolatry, the standard of morals and religion was high." (Kirkpatrick, op. cit., 59.)

[3]The ritual conditions expressed in Exodus 29:38-46 are interesting in this connection, in respect to the daily offerings, Yahweh's presence in the "tent of meeting," and finally the very close relation to vs. 27 in Exodus 29:44: "I will dwell in the midst of the Israelites, and will be their God."

[4]Verses 12b and 13b appear to have special affinities with the thought of Jeremiah and Hosea. Cf. Jeremiah 31, also 3:12, 22; 4:1; 3:1; 12:15; Hosea 2:7; 3:5; 5:15; 14:1, 2, 7; 5:4; 12:6; 6:1; Cf. also Psalm 90:13; Isaiah 30:15; 44:22. Hosea's emphasis on the covenant relationship, and Jeremiah's on the covenant of the heart are akin to Joel's stress here on true repentance and "return."

the verb. Of these four words, the last three appear to be made synonymous with the first, rather than a contradiction or contrast: וּבְצוֹם וּבִבְכִי וּבְמִסְפֵּד. They are symbolic of the true meaning of returning בְּכָל-לְבַבְכֶם.[5] These three ritual expressions of a "return" are particularly notable because of their importance in the preceding portions of the poem.[6]

In 2:13 the prophet repeats the preceding oracle, making still more emphatic the two important words: שׁוּב and לְבַבְכֶם. He follows this with a significant statement regarding the nature of Yahweh's activity, in the tradition of Hosea, and also reminiscent of Exodus.[7] This statement, again introduced by כִּי, sets forth in four-fold fashion synonymous

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[5]The heart being the seat of the intellect and will in Hebrew psychology refers to the entire activity of the human spirit which is to be centered on Yahweh.

[6]With צוֹם cf. 1:14a and 2:15; with בְּכִי cf. the last word of 1:5a; with מִסְפֵּד cf. 1:10b; 1:9c; 1:13a, and the prevailing aspect of mourning in the entire poem.

[7]Cf. Exodus 34:6:

> The Lord, a God compassionate and gracious, slow to anger, abounding in kindness and fidelity, showing kindness to the thousandeth generation...

Cf. the interesting association of fasting with God's repentance in Jonah 3:7-10, and with the identical outcome as in Joel. Cf. also Psalm 86:5, 15; Jonah 4:2; Amos 4:9; Hosea 7:14; II Chronicles 7:12-15; Zechariah 1:3.

aspects of Yahweh's nature. Vss. 13c and 13d^{b} are positive aspects of this, while 13d^{a} and 13e express it in negative forms.[8]

Thus the two members of the covenant relationship are appealed to in this verse. The possibility of restoration from Yahweh because of his essential nature, is preceded by the statement of the two necessary conditions to be fulfilled by men before they can receive mercy: (1) returning and (2) repentance.

Verse 14 presents the form of the hope, issuing from the repentance of the Israelites and the nature of Yahweh, expressed in the terms which are most meaningful to this prophet. The blessing which Yahweh is to leave behind as a sign of his forgiveness and restitution is the food- and drink-offering, due to Himself. Here we have gathered together all the meaning of the preceding songs, and the direct relating of this hope to the nature of the destruction there elaborated.

(1) 1:8-9 Wail....for cut off are the offering and the libation.

(2) 1:13 Mourn, O priests, and wail, O ministers of the altar, for the sacrifice and libation are withheld.

(3) 2:14 Who knows whether he will return and repent
And leave behind him a blessing
An offering and a libation
To Yahweh your God?

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[8]The adjective רב in this instance is to be contrasted with its previous uses in connection with the locusts, 2:2, 11.

It is a strange way to bless, one might observe, for the god to leave his people the offering for them to render in turn to him. But so does the prophet conceive of the covenant. Yahweh's symbol of blessing is the offering and libation, rep - resenting restored relation between him and the people whom he loves, through the fruits of the land which he has given to them.[9] Thus it is not a strange gift. For when Yahweh is angry, he withholds from the Israelites their power to worship and praise him. Their mourning is couched in these symbols. And their greatest hope is in the restoration of these symbols.

It must be noted that the same verb which was so central to the discussion of man's repentance in vss. 12 and 13:

is applied to Yahweh's repentance of his anger. The three-fold use of this important word achieves peculiar meaning and appeal in its association with both Yahweh and the inhabitants of the land, serving to emphasize once more the double aspect of the covenant relation.

The strophe ends on the phrase יְהוָה אֱלֹהֵיכֶם which constitutes the third appearance of the divine name (12a; 13b)

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[9]Cf. Exodus 34:20:

None may visit me empty-handed.

Cf. with this verse Psalm 30:8, 10ff.:

Unto thee, O Lord, I called....
Thou hast turned my mourning into dancing;
Thou hast put off my sackcloth and girded me
with gladness;

here with emphasis on the covenant form of the name.[10]

The second strophe (vss. 15-17) opens, as 2:1, with the command to: תִּקְעוּ שׁוֹפָר בְּצִיּוֹן, given in identical form.[11] The meaning, however, is akin to the command in 1:14,

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In order that I may sing praises to thee
and not be silent;
O Lord, my God, I will evermore praise thee.

[10]Cf. for the double use of שׁוּב Zechariah 1:3:

Thus says the Lord of hosts: 'Return to me,' is the oracle of the Lord of hosts, 'that I may return to you.

"The idea that suffering may be sent by Yahweh for his own purpose and may ultimately become a blessing through the restoration of proper relations between him and them, is quite familiar to the people. That Yahweh should repent of the affliction that he has sent is a new attribute to him." (Duncan, op. cit., p. 8.) On the contrary, cf. the foregoing.

With the custom of rending the garments, 13a, cf. Genesis 37:34:

Then Jacob tore his clothes, and girded himself with sackcloth, and mourned for his son for a long time.

and II Samuel 12:22:

"While the child was still alive," he said, "I fasted and wept; for I said, "Who knows whether Yahweh will show himself merciful to me and let the child live?" But now he is dead; why should I fast?

Cf. 14b with Isaiah 65:8:

Thus says Yahweh:
As when vintage is found in the cluster,
And one says, 'Destroy it not,
For a blessing is in it.'

Cf. further Amos 5:15; Deuteronomy 10:16; 4:31; Psalm 86:5, 15; 44:3; 103:8; 145:8; 111:4; 112:4; Nehemiah 9:17; 31; II Chronicles 30:9.

[11]The deletion of 2:1-2 requires the deletion of 2:15

and the second stichos of 2:15 duplicates 1:14ab,[12] thus defining this mention of the shophar as that of the call, not to alarm, but to holy assembly within the temple.

In quick succession, seven imperatives: תִּקְעוּ, קַדְּשׁוּ, קִרְאוּ, אֱסֹף, קַדְּשׁוּ, קִבְּצוּ, אֱסֹף are given, culminating in the three important jussives: יֵצֵא (16), יִבְכּוּ (17), וְיֹאמְרוּ (17). Vss. 15 and 16 are concerned with the assembling of "all the inhabitants of the land." Several devices are employed to stress the complete assembling of all people. The directions given in 1:14 are expanded, made more explicit, and re-emphasized. עוֹלָלִים is placed in contrast to זְקֵנִים which in this case apparently has the meaning of "old men." Even the יֹנְקֵי שָׁדָיִם are to be brought, and the חָתָן and the כַּלָּה, those who are not generally required to participate in the cult, are called forth.[13]

In vs. 17 there again occurs mention of the priests,

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also, thus violating the structure of the poem, for the affinities are too striking to be ignored.

[12]The instructions in 15b, as in fact the entire assembly, are a fulfillment of the command given in 2:12.

Keil's statement that "Vs. 15a is a literal repetition of vs. 1 and ch. 1:14a" must be modified by the recognition that this is a repetition which is reinterpreted and therefore has a synthetic form and a new meaning in this context. (Keil, op. cit., p. 197)

[13]Cf. Psalm 19:5:

> Who is like a bridegroom coming forth from his chamber.....

with the same descriptive phrase מְשָׁרְתֵי יְהוָה in apposition, as in 1:9 and 1:13. Again the theme of "wailing" is raised, through the use of בכה, which recalls 2:12c, as well as 1:5a.

In the short prayer which is given the priests to recite before Yahweh, within the Temple, we note a number of important features.[14] This is the first reference to the גּוֹיִם, which suggests a number of possibilities regarding Israel's contemporary situation, as well as furnishing a reflection upon her past status among the nations of the world.[15] We may ask what type of Hebrew literature it was which became interested in this question of national humiliation. Certainly we are reminded of Ezekiel's representation of Yahweh's sensitiveness to his reputation among the heathen.[16] This verse

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"A stronger proof of the deep and universal guilt of the whole nation could not be found than that on the great day of penitence and prayer even the new-form infants were to be carried." (Keil, op. cit., p. 197.)

[14]Cf. this with the usual Volksklagelied, as e.g. Psalm 80:2; I Kings 8:23; Isaiah 37:16; Jeremiah 14:8; 32:17-22; Habakkuk 1:12f.; Nehemiah 1:5.

[15]The use of משל has numerous identifications in Old Testament literature, among them Psalm 44:14 and Deuteronomy 28:37.

Budde notes in regard to the "taunt-song," "People did not like to be made the subject of verse (Isaiah 14:4; Micah 2:4; Habakkuk 2:6) or of music (Lamentations 3:14; Job 30:9; Psalm 69:12). Hence the taunt-song must have been much in vogue. Even for early times its use is not to be denied, while for a later period a short specimen of quite a unique kind has been preserved in Isaiah 23:16." (Karl Budde, "Hebrew

is closest of any to the second half of the book, in this respect.

The use of עַמְּךָ again recalls the covenant relationship, with which this song is particularly preoccupied. It is to be contrasted with עַמָּם.

The song ends with the stirring imagined cry of the nations: אַיֵּה אֱלֹהֵיהֶם reflecting the widespread view of the nations at certain times, that national disaster was proof of the weakness of a nation's deity, while prosperity indicated

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Poetry," Hastings' Dictionary of the Bible, p. 10.)

Cf. Psalm 42:3, 9; 44; 80:15ff.; 79:10; 115:2; Micah 7:10; Jeremiah 9:16; 24:9; Ezekiel 8:16; Exodus 33:16; 32:11; Malachi 2:9; Deuteronomy 9:26; 28:37.

16"It is tender regard for His own holy name, even 'pity' for it when it has been compromised, which is the driving force in His dealing alike with Israel and the heathen....The expression of Yahweh's resentment has again and again been curbed by the thought that the heathen would attribute the downfall of His people to the weakness of her God....He resolves to give the wrath, which has been so long accumulating ...its unhindered course...But now the other side of His dilemma must receive attention. Though He has satisfied His holiness, He has in doing it incurred the stigma of feebleness.Hence Israel must be restored from exile. But Yahweh has still to repay the heathen who have slandered Him. Hence he entices Gog to come with his vaste hordes from the ends of the earth.....Then He will finally settle His account with the heathen world, overwhelming the invaders with appalling destruction." (Peake, op. cit., p. 283.) Compare the similarity of the pattern of the book of Joel, the judgment upon the heathen coming in ch. 3. In the spirit of the latter portion of the book of Joel, Peake continues, "And if it be that the motive for Yahweh's action lies outside Himself, and the loving pity for His people prompts their signal

not only favor, but power.[17] This appeal to Yahweh on the basis of his own status is reminiscent of an early point of view, when Israel still had a place among the nations to maintain. The proposed question "where is their God," implies a covenant God, rather than universalistic monotheism. The sneer is directed towards this concept.[18] Thus the prayer closes with the most effective reason for Yahweh's "repentance." The entire passage is conditional. At the conclusion, the two possibilities, of hope and of destruction, are still present. As the song began with an oracle of Yahweh, it ends with the prayer of the priests; it began with the direct appeal of God to men, and concludes with the direct appeal of men to God.[19]

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deliverance, first from exile and then from annihilation, the utmost pains are taken to guard against such a misconstruction. 'I do not this for your sake, O house of Israel, but for mine holy name, (cf. 2:23) which ye have profaned among the nations whither ye went.' And when the restoration is accomplished, and Yahweh dwells in the temple on Zion, His holiness is elaborately insulated from all that would profane it. The Temple, the city, and the land are holy." (Ibid.) Cf. Joel 3:17.

[17]Cf. the mythology of the New Year's festival.

[18]We are reminded of the day when Israel said "Here is our God."

[19]This strophe is liturgically suggestive, especially in the picture of the weeping of the priests between the porch and the altar. Cf. Ezekiel 8:16:

> So he brought me to the inner court of the house of Yahweh. And lo! at the door of the temple of Yahweh, between the vestibule and the altar, there were about twenty-five men, with their backs to the temple of Yahweh, and their faces to the east, worshipping the sun in the east.

Joel is so familiarly acquainted with the cult that he is able to use it as a form into which he may put new content.

CHAPTER VI

YHWH'S ANSWER: 2:18-27.

This conclusion of the genuine prophecy of Joel, as we have distinguished it, offers a distinct contrast to the preceding writing. Here the negative figures of the former passages are expressed in positive form. This picture of promise stands at the conclusion of what is in its entirety virtually a communal lament, in the place of the vow of the usual hymn.[1] This is the second instance of a direct oracle of Yahweh, of much greater length than 2:12, and extending from vs. 18-27, with the insertion of the prophet's own word in vss. 21-23. Bewer treats this section as "the direct continuation of the narrative of vss. 15-17,"[2] and it certainly stands in the relation of a reply to the prayer uttered by the priests in vs. 17. But, as is generally pointed out, there is a definitely new situation here, implying a lapse of time.[3] The directions which were given in vss. 13-17 have been performed, Yahweh has heard the prayer of the priests and has been responsive. This oracle is promise of restora-

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[1] Cf. Psalm 79:13.

[2] Bewer, op. cit., p. 110.

[3] So Bewer: "The future tenses of the A.V. are

tion, in language which thoroughly reflects the preceding description of judgment.

The oracle is prefaced by an introductory formula: וַיְקַנֵּא יְהוָה לְאַרְצוֹ וַיַּחְמֹל לְעַמּוֹ which is itself a part of a brief narrative describing Yahweh's activity in relation to "his land," and "his people." The nature of this activity is identical with the description given in 2:13. We find here the working out of the possibility of forgiveness alluded to there. Yahweh has "returned," to his people. אֶרֶץ and עָם have again become אַרְצוֹ and עַמּוֹ through the restoration of the covenant relationship.

The narrative section must be read as a quatrain, in which the parallelism of words is particularly illuminating. The quatrain consists of four verbs (all in the form of ל cons.), three indirect objects, and two references to the divine name. The verbs represent various stages in Yahweh's repentance;[4] אֶרֶץ and עָם are perhaps the two most meaning-

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grammatically indefensible. Though it is not expressly so stated, it is understood that the prophet's exhortations had the intended effect; the people shewed themselves to be truly penitent; the priests interceded on their behalf; and the words quoted describe Jehovah's gracious change of purpose, and the promises which He in consequence vouchsafed to His people." (Ibid., p. 58.)

Ewald proposes an interesting liturgical possibility: "On the fast-day itself Joel may have proclaimed the promise of the divine mercy, at the conclusion of the penitential prayer of the priests and the people." (Ewald, op. cit., p. 109.) For a similar prophetic liturgy, cf. Psalm 85.

[4]For similar uses of the verb קנא to express Yahweh's

ful words in the poem by now, because of their centrality throughout. Yahweh's concern for אַדְמָתוֹ is the sequel to the initial concern of the prophet for אַדְמָתִי in 1:6. The use of the possessive in this connection is to be compared with the four-fold divine possessive in 2:11, with respect to the elements of destruction. Whereas a short while before, Yahweh's most intimate relation has been to his army, and his Day of destruction, now he returns to his land and his people. The impersonal address of the prophet to "all the inhabitants of the land" is superseded in this final song by the intimate term of address. The central word of this introduction is Yahweh, appearing in precisely the same position in the first and third stichoi. But the emphasis is on Yahweh's relation to what is his.

The relation of words brings to light a further relationship of thought, that of the land and the people. The implied association of the apostasy of Yahweh's people with the devastation which has come upon the land, the identification of the mourning of the priests with the mourning of the very ground, and the cry of the prophet set over against the cry of the beasts of the field all testify to the great importance of fertility even in the Yahweh religion of this developed form.

"jealousy"for his people, cf. Ezekiel 39:25; Zechariah 1:14; 8:2, 2.

The initial statement of the nature of Yahweh's restoration, following the call to attention הִנֵּנִי, takes the form of a simple listing of those products of the "land" which have been employed throughout the poem as representative of fertility. The grain, the wine, and the oil are symbolic generally in Hebrew literature of fertility, and consequently of divine favor. Their use here as the first unit of Yahweh's word of promise to "his people" is therefore significant.[5]

Next comes a statement in terms identical with those of the petition in 2:17cd. Cf.:

וְאַל־תִּתֵּן נַחֲלָתְךָ לְחֶרְפָּה (2:17cd)

וְלֹא־אֶתֵּן אֶתְכֶם עוֹד חֶרְפָּה בַּגּוֹיִם (2:19e)

Thus are associated the two ideas of fertility of the soil and Yahweh's vindication of himself, and his people in the sight of other peoples through reviving the land.

Verse 20 begins with the controversial term: וְהַצְּפוֹנִי. Torrey takes as the occasion for the entire prophecy the conquests of Alexander of Macedon, citing the evidence of 4:6 to support his argument that the "Northerner" has this reference. He says:

The locusts were suggested by the armies, and are

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5. We have noted that the explanation of "why the ground mourns" is in these terms (1:10).

> mainly figurative; though the actual plague, which was familiar enough, is naturally referred to in the passages dealing with agricultural prosperity.[6]

Box also cites this expression as "a standing description of Alexander and his armies."[7]

On the other hand, the majority of scholars recognize its application to the locusts, in some form or other. Bewer holds that this word, which reminds one of Jeremiah 1:14; 10:22; Ezekiel 38:6, 15; and 39:2, and which is common to later eschatology is to be ascribed to the Day of Yahweh interpolator, as a part of his editing.[8] In the light of the ensuing description of the fate of the locusts, Driver believes the reference to be unmistakeably to them, maintaining further, with Bewer, that the swarms must have come from the North, contrary to all precedents.[9]

G. A. Smith takes the following view:

> To the same sense of their office as heralds of the last day, we owe the description of the locusts as the Northerner. He takes a name employed in Israel since Jeremiah's time to express the instruments of Yahweh's wrath in the day of His judgment of Israel. The name is typical of Doom, and therefore Joel applies it to his fateful locusts.[10]

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[6] C. C. Torrey, Karti Festschrift, Giessen: Verlag von Alfred Töpelmann, 1925, p.)

[7] Box, op. cit., p. 84.

[8] Bewer, op. cit., p. 112.

[9] Driver, op. cit., p. 58.

[10] Smith, op. cit., p. 379.

W. R. Smith and S. R. Driver also develop this interpretation:

> Probably the best explanation is that "northerner" had become a fixed term describing the executioner of the divine judgment on the Day of Yahweh. It would seem that "the northerner" had come to be used as a symbol of the agency of judgment without any reference to geography. The announcement of the destruction of the locusts in the Dead Sea, the Mediterranean Sea and the southern desert is not to be taken literally; it is due simply to the carrying out of the figure of "the northerner."[11]

A conservative as well as meaningful interpretation would probably avoid the pitfalls of literalism, on the one hand, and allegorizing on the other, and while recognizing that "the interpretation of the whole book must not be made to hinge on a single word in a verse which might be altogether removed without affecting the general course of the prophet's argument,"[12] also recognize that this verse is integral to the form of this strophe, and is not devoid of significance in relation to the message of the prophet as we have followed it thus far. This is G. A. Smith's position, that the term had a definite connotation to the prophet and to those to whom he directed his message, denoting the traditional enemy.[13]

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[11]Smith, W.R. and Driver, "Joel," Encyclopedia Biblica, p. 2492.

[12]Ibid., p. 2496.

[13]Cf. preceding personification of the locusts as an army, especially in 2:1-11.

The remainder of the strophe is an elaboration of this figure picturing in some detail the type of dispersion which is to befall the locusts.[14] Although we have accepted הַצְּפוֹנִי as a classical prophetic denominative applied to invaders, generally applied to the "foe from the north," it is used here without reference to the direction of the coming of the locusts. Having used this imagery, however, the poet proceeds to develop it in three-fold fashion: to the south, east, and west, the Northerner is to be driven. Thus, though the term does not derive its usage from the direction of the coming of the locusts, once adopted, it forms the basis for the direction of their destruction. The picture must be recognized as a highly poetic one, with the accompanying inconsistencies. Verse 20 is seen to be composed of three couplets, each succeeding couplet shorter than the preceding one, culminating in a final statement, prefaced by כִּי׃

Each of the couplets exhibits a close parallelism of members.

וְהִדַּחְתִּיו	and	יַרְחִיק
אֶל־אֶרֶץ צִיָּה וּשְׁמָמָה	and	מְבֻלְאֵיכֶם
וְסוֹפוֹ	and	אֶת־פָּנָיו

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[14] Cf. Ezekiel 39:12, 24, where the corpses of the slain heathen invaders pollute the land, which is cleansed by their removal; and Zechariah 13:2, which presents a picture of the ideal future when the unclean spirit will be driven out of the land. Also cf. Joel 3:17.

אֶל־הַיָּם הָאַחֲרוֹן and הַעֲזֵ מִנֵּר אֶל־הַיָּם

וְתַעַל and וְעָלָה

צַחֲנָתוֹ and בְּאָשׁוֹ

The second stichos further defines the picture as strongly poetic, in the retributive justice which is designed for the locusts. That which they have caused to the land, הִגְדִּיל לַעֲשׂוֹת is used to describe the land into which they shall be driven.[15]

The final stichos of this strophe: כִּי הִגְדִּיל לַעֲשׂוֹת is, by some, held to be a miscopying of the third stichos of the following strophe. This is a plausible explanation of its appearance here, since the construction of the words is identical. On the other hand, its position as the final stichos, set over against the preceding couplets, and its conscious relation to the might of the עַם רַב וְעָצוּם emphasized at the beginning and end of the third song, point to this stichos as the original ending of the strophe.[16] The balancing of the "great deeds" of the invaders against those of Yahweh, playing on the word גדל, is characteristic of Hebrew style.

The following strophe (vss. 21-23) Bewer rightly distinguishes as the words of the prophet, rather than a con-

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[15] Cf. 2:3a: וְאַחֲרָיו תְּלַהֵט שְׁלֶהֶבֶת
2:20b: וְהַבְאִישׁ בָּאְשׁוֹ וְהַעַל צַחֲנָתוֹ כִּי הִגְדִּיל לַעֲשׂוֹת

[16] Cf. esp. with the emphasis in 2:11bc.

tinuation of the oracle of Yahweh,[17] but places them originally directly after 25, 26e^{a}, holding that their present position is the work of the editor. Wardle notes that they may be misplaced, "but in prophecy the interchange between the words of Yahweh and the words of the prophet, regarded as one and the same, takes place so constantly that the existing order may be correct."[18] We shall see that the present position of this strophe is important to the structure of the entire song, which is in effect a summary of the meaning of the prophecy, in terms which are reminiscent of the previous account of judgment.

Verse 21a is a reversal of the description in 1:10b; these are the only two occurrences of אדמה in the poem. The second stichos develops this further. In place of "mourning," the ground is bidden to "exult" and "rejoice." This couplet finds its conclusion in the stichos beginning with כי, referred to above, now including the name of Yahweh. Thus is Yahweh's deliverance set over against the great destructive activity of his host, his instrument of judgment.

The quatrain contained in vs. 22 is directly parallel to the triad in vs. 21.

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[17]The form here is unmistakeably that of the prophet's own words, rather than a part of the oracle of Yahweh. It forms not a part of the promise, but an exhortation in the same form of direct address as that noted in 1:2-2:17.

[18]Wardle, op. cit., p. 545.

Cf. יַלְתִּירְאִי בַּהֲמוֹת שָׂדִי and יַלְתִּירְאִי אֲדָמָה גִּילִי וּשְׂמָחִי

כִּי הָאֵשׁ אָכְלָה נְאוֹת מִדְבָּר and כִּי־וְגִדִּיל יהוה לַעֲשׂוֹת

The thought continues to go back to the earlier prophecy, in the case of the first two stichoi, to 1:20:

גַּם־בַּהֲמוֹת שָׂדֶה תַּעֲרוֹג אֵלֶיךָ
כִּי יָבְשׁוּ אֲפִיקֵי מָיִם וְאֵשׁ אָכְלָה נְאוֹת הַמִּדְבָּר

שָׂדֶה is here changed to שָׂדַי.[19]

The second of the two stichoi introduced by כִּי in this quatrain כִּי־אֵשׁ יָצְאָה מִבֶּשֶׁת relates to 1:12, as does the final stichos: תֹּאכַל אַרְמְנוֹת חֵילָם.

Cf. 2:22c with 1:12d

כִּי־אֵשׁ יָצְאָה מִבֶּשֶׁת פָּלְחֵי הָאֲדָמָה וּבְשׁוּ

and 2:22d with 1:12a, b:

תֹּאכַל אַרְמְנוֹת חֵילָם הֵן נָשׂוּא וְנוֹשְׁבוּ
וְתִתְאֲנָן אֲמִלָּלָה

These two stichoi are an elaboration of the command in the preceding triad: יַלְתִּירְאִי אֲדָמָה, rather than of יַלְתִּירְאִי בַּהֲמוֹת שָׂדַי. The form of these two verses (21 and 22) is as follows:

יַלְתִּירְאִי כִּי
יַלְתִּירְאִי כִּי
כִּי

As vs. 21 was addressed to the "land," and vs. 22 to the "beasts of the field," so in vs. 23 we have three couplets

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[19] A rare original form of שָׂדֶה, found only in poetry.

addressed to בְּנֵי־צִיּוֹן, thus employing three of the principal forms of address of the preceding songs. אַל־תִּירְאִי (2:21a) is parallel to אַל־יְגֵל (1:10b). אַל־תִּירְאוּ (2:22a) is parallel to גַּם־בֶּהֱמוֹת שָׂדֶה תַּעֲרוֹג (1:20a), and וּבְנֵי־צִיּוֹן גִּילוּ (2:23a) to

תִּבְעָה שׁוֹעָר בְּצִיּוֹן
וְהָרִיעוּ בְּהַר קָדְשִׁי
יִרְגְּזוּ כֹּל יֹשְׁבֵי הָאָרֶץ (2:1a,β,c)

It will be noted that the two verbs of 21b reappear here with reference to the inhabitants of the land, expanding the thought of 2:21, with the emphasis on יהוה אֱלֹהֵיכֶם.

In the next stichos כִּי־נָתַן לָכֶם אֶת־הַמּוֹרֶה לִצְדָקָה we have the word מוֹרֶה, which may mean either "teacher" or "former rains." The former definition is accepted by the American Translation, while the latter is found in A.V., R.V., and Moffatt. Bewer translates, with the Greek: "For he has given you food as (a token of your) justification," noting:

> The translation of "the teacher of righteousness," is excluded by the context, and with it all the various interpretations of this teacher as the Messiah, or the prophets, or Joel, or any other person....In the second line it is obvious that מוֹרֶה should be יוֹרֶה as 34 mss. read; the מ is due to dittog.[20]

Excepting any messianic interpretation, the text still reads plausibly enough as: "For he gave to you a teacher for righteousness," or "one to teach righteousness." The translation:

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[20]Bewer, op. cit., p. 120.

> For he giveth you the former rain in just measure, and he causeth to come down for you the rain, the former rain and the latter rain. (R.V.)

is not only redundant to no good purpose, but fails to do justice to a probable play on the two possible meanings of the word: מוֹרֶה. With this interpretation, we have here a statement which is central to the entire prophecy, referring again to the locust swarms as the instrument of Yahweh's chastisement of his people. This passage interprets the meaning of all the preceding description of devastation and judgment, as well as of the meaning of the call to "return," in 2:12f.[21]

The final couplet of this strophe again represents the restoration in terms of natural fertility, as in the two preceding verses.[22] Water, the indispensable condition of the vegetation, is promised; and reference is made to the God who rules the seasons. The pattern of the verse is now: (1) the exhortation to rejoice in Yahweh, (2) reference to past judgment, (3) reminder of present restoration. מוֹרֶה here with the meaning of "former rains," is conjoined with מַלְקוֹשׁ, and also is to be contrasted with כָּרִאשׁוֹן[23] ("former rains", "as in former times."). With בָּרִאשׁוֹן as the final word, the

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[21] Cf. synonymous meaning of 23cd.

[22] Cf. Hosea 6:3; Deuteronomy 28:12; Isaiah 24:18; 41:16; 61:10; Habakkuk 3:18; Isaiah 9:3; Hosea 14:7; Malachi 3:10; Deuteronomy 11:13; 28:12; Zechariah 8:12f.; Leviticus 26:3; Amos 9:9f.; Hosea 6:3.

[23] M.T. reads בָּרִאשׁוֹן "in the first."

entire strophe ends with a reference in thought to 1:2; 2:2; 2:19. Such an event as the invasion of the locusts, it is continually reiterated, has not been from of old, and now fertility shall return, as it was of old. The thought of the strophe has, in three-fold fashion, addressed itself to those described in the early portions of the poem as most intimately affected by the destruction, and the restored relations with Yahweh are described appropriately to each.

In vss. 24 and 25, the form is again that of Yahweh's oracle. This strophe is logically continuous with vs. 20, carrying forward the contrast noted there, of abundance, set over against the remembered desolation of the locusts. The initial couplet sets forth again the three elements of fertility noted in 1:10 and 2:19, and in the same order, in this instance with reference to their abundance, in contrast to 1:10. The following quatrain presents the restitution as a "repayment" for the work of the locusts.

Three verbs are important in this strophe, because of their position and their connection with the message of hope: וְהִשְׂבַּעְתֶּם, וְהַלֵּלְתֶּם, וְשָׂבַעְתֶּם. Each introduces a statement of promise. Following the third of these, we have a summary of the song which appeared at the beginning of the prophecy, in 1:4, and added to this, in apposition to it, is a reference to the apocalyptic vision of the locust army in 2:11. Various

attempts have been made to rearrange the order of the various types of locusts, to accord with the pattern of 1:4,[24] but these attempts are evidence of a literal preoccupation which fails to recognize the poetical character of this description. The position of יֶתֶר בָּא at the head of the list in this case may possibly be designed as a summary, since this is the general term for "locust." In apposition to the four names is חֵילִי הַגָּדוֹל,[25] whose activity is again defined as Yahweh's purposive judgment upon his land and his people.[26]

The final strophe (2:26-27) is in many respects the most important of the entire poem, from the point of view of form, literary relations with the rest of the poem, language, content, and position. It serves as the final interpretation of the drama of judgment, impending doom, and subsequent restoration of the covenant relation between Yahweh and his people. Here the theological implications of the preceding verses are stated clearly and unmistakeably.

The strophe consists of a triad (26abc) and a quatrain (26d and 27).[27]

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[24]Cf. Exodus 29:44; Zechariah 8:3; 2:10f.; Ezekiel 39:28; 36:11; 39:22; Isaiah 12:6; 45:5f.; 45:8, 21; Leviticus 18:2, 4, 30; 26:12, 44; Exodus 8:22; Psalm 79:13; 45:17; 83:18; Micah 3:11

Bewer places 25, 26a between vss. 20 and 21.

[25]Cf. 2:11; also 2:19b.

[26]The evident connections between vs. 25 and 2:11 bear upon the problem of originality of the Day of Yahweh passages.

וְאָכַלְתֶּם אָכוֹל וְשָׂבוֹעַ
וְהִלַּלְתֶּם אֶת־שֵׁם יְהוָה אֱלֹהֵיכֶם
אֲשֶׁר עָשָׂה עִמָּכֶם לְהַפְלִיא
וְלֹא־יֵבֹשׁוּ עַמִּי לְעוֹלָם
וִידַעְתֶּם כִּי־בְקִרְבִּי יִשְׂרָאֵל אָנִי
וַאֲנִי יְהוָה אֱלֹהֵיכֶם
וְאֵין עוֹד
וְלֹא־יֵבֹשׁוּ עַמִּי לְעוֹלָם

The triad is constructed on the basis of three verbs: וְאָכַלְתֶּם, שָׂבוֹעַ referring to the inhabitants, and ending with a description of Yahweh Elohim in terms of his activity on behalf of his people. The succession of the verbs is revealing: (1) אכל has appeared throughout, referring variously to the locusts (1:4), and the fire (1:19, 20; 2:3, 5). Its meaning up to this point has been the opposite of the meaning here. It has been applied to the destruction of the fruits of the land. Here, for the first time, it refers to the inhabitants of the land. Again abundance is emphasized through the use of the infinitive absolute: אָכוֹל; (2) שָׂבַע is used only in the infinitive absolute. Cf. vs. 19, where this verb is also associated with the three symbols of fertility;[28] (3) with וְהִלַּלְתֶּם again the question arises: "How

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The deletion of 2:11 would require the deletion of 25d also.

[27]Note how Duncan splits the final strophe. (Duncan, op. cit., p. 18.) For similar plagues sent by Yahweh see I Kings 8:37; Exodus 8; Numbers 21:6; Deuteronomy 32:24c. With respect to shame among the nations cf. Joel 2:17, 19, 26, 27.

[28]Cf. Hosea 2:8; 14:7; 9:2f., 4. The grain, the

does the Israelite praise Yahweh?" and again the answer is "With offerings."[29] The restored fertility of the land is the symbol of a restored worship of Yahweh. Thus the connection between אכל and הלל is close. Vs. 26c is to be compared with 21c.

The structure of the final quatrain is similar to the structure of 1:19-20, in the exact duplication of an entire stichos as a refrain. In this case, the stichos forms the beginning and the conclusion of the quatrain. The first and last stichoi thus refer to Yahweh's people, and their status in the eyes of the nations, while the second and third refer to Yahweh and his relation to his chosen people.

The second stichos: "And-you-shall-know- in-the-midst-of Israel -- I," represents the first use of the covenant name, "Israel." It is to be contrasted with the impersonal ושבר יעזר of the first chapter. ושבר יעזר occurs in important positions in the first three songs, which deal with Yahweh's separation from the land and from his people. In the final two songs, the conditional promise and the restoration,

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wine, and the oil are from these examples seen to be important because of their vital connection with the sacrifices of the temple. Therefore, they are the symbols of Yahweh's restored favor, because through them it is possible for the daily furnt offerings and libations to be restored. The literary affinities of Joel with Hosea are particularly evident here.

[29]Cf. the progression of thought in 1:9; 1:13e; 2:14 and 2:26, esp. that in 2:14.

this phrase is substituted by "thy people" (2:17c; 2:18b; 19a) expressing the personal, intimate relationship which has been restored; and the poem ends with יְהוָה and עַם.

The verb יָדַע, with its manifold affinities to the covenant relation and prophecy generally, implies a particular type of knowledge of Yahweh, the direct knowledge of a God whose activity and presence are discernible in the life of his people. The stichos ends with the emphatic אֱלֹהֶיךָ.

The third stichos has been taken as a meaningless formula,[30] derived from the prophets. "And ye shall know that I am Yahweh your God" is a continually recurring refrain throughout Hebrew literature, especially in Ezekiel, where it occurs more than fifty times. There is undoubtedly a conscious reference to the past in the use of this sentence, but it has a climactic meaning which cannot be ignored. Taking up the final אֱלֹהֶיךָ of the preceding stichos, this stichos emphasizes with three important words וְיָדַעְתֶּם כִּי אֲנִי יְהוָה אֱלֹהֵיכֶם, the centrality of true knowledge of God, to the final strophe, and thus to the entire poem. Whereas the stichos immediately preceding has referred to Yahweh's activity in the midst of Israel, here it is his nature, as the one true God which is proclaimed,[31] a

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[30] N.B. Second Isaiah.

[31] Note affinities with the decalog.

characteristic of the thought of Second Isaiah.

The last stichos consists of:

וְלֹא־תֵבֹשְׁנָה עַמִּי לְעוֹלָם

(the negative, "they shall be put to shame," "my people," "forever.") The stichos has reference to 2:17,[32] and Israel's place among the nations. The promise which is so supremely important that it is repeated at the beginning and conclusion of the final strophe of the poem has to do with Yahweh's vindication of himself, through his salvation of his people.[33]

The promise is introduced by the verb בּוֹשׁ whose frequent appearance in the poem causes its use here to be one of summary.[34] The intimate address to בָּנַי indicates that the "sons of Zion" (23) have become the "sons of Sinai.

It is notable that the last word refers to the meaning which we have seen in the opening, and have followed throughout (1:2; 2:2; 2:19; 2:23). As the initial question was asked:

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[32]Cf. אַל־תִּתֵּן נַחֲלָתְךָ לְחֶרְפָּה

[33]The interrelation, which has been the basis of so much controversy, between the disaster of the locusts, the taunting of Israel by the nations (2:17) and the reassurance that "my people shall never again be put to shame," is a logical one. The taunt of the nations comes because the customary sign of the presence of the deity with his people has been removed. The reassurance in terms of vindication among the nations is identical with that in terms of food and sacrifice; for with the return of the "sign" of fertility the nations can no longer ask "Where is their God?"

[34]Cf. 1:10, 11, 12, 17.

"Has such a thing ever been?" so the assertion that this shall never again be, brings to a conclusion all that has intervened. This is the promise of Yahweh to his people forever.[35]

The answer given in this song is one which must be viewed in relation to the cry of the priests to Yahweh (2:17). The reply of Yahweh to the petition is given in those terms, as well as reaching back to the imagery of the very beginning of the book. The mourning, in all of its many aspects, is contrasted with this picture of restoration and of rejoicing.

While the thought throughout has been in suggestions of fertility religion, in the final strophe, we have no mention of the אֶרֶץ. The religion of the restored Israel is the covenant religion, primarily. The name "Israel" is used to connote the historic relationship of this people with their God, rather than to denote their nationality.

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[35]Cf. 2:11, 18, 19. N.B. this phrase as a familiar type of conclusion, particularly in the Psalms.

Cf. with the poem generally: Amos 4:9; Ezekiel 37:25; Jeremiah 9:19; Haggai 1:11; Leviticus 26:25; Psalm 145:15; Hosea 9:2f., 4; 2:8; Isaiah 22:12; Deuteronomy 28; Nahum 3:15; Lamentations 2:12; 4:9.

Note the predominant use of יהוה:
יהוה occurs fifteen times
אֱלֹהֵיכֶם occurs four times (always with possessive pronoun)
יהוה אֱלֹהֵיכֶם occurs six times (also always possessive)

CHAPTER VII

CONCLUSIONS

Our investigation has revealed that this is a truly prophetic message; and further, one which is couched in artistic language and displays conscious literary form. Since it is readily admitted that all the evidence regarding the historical milieu of this prophecy is necessarily internal evidence, the importance of a literary analysis as basic to the problems of introduction ought to be obvious. Some, at least, of the difficulties which are felt in interpreting this material, owing to the obscurity of the historical situation (which can never be solved historically) are removed if the literary analysis is valid. It seems probable that this type of criticism is the only fruitful approach to this section of the book in particular. Where the ordinary references to foreign politics and internal social relations of the nation are missing, judgments become largely conjecture. However, the fact that this material is constructed on the basis of a consciously designed pattern and is supremely artistic literature, is not conjecture.

The poem is climactically constructed, and dramatic

throughout, opening with the "signs" of Yahweh's anger, which are later interpreted eschatologically, moving towards the possibility of hope, and culminating in the picture of the restoration and rejoicing which stands in direct contrast to the opening picture of mourning and destruction. It is only as this symmetrical structure of the poem is understood that it achieves its most profound meaning. The final quatrain, 2:27, responds to the opening strophe, 1:2-3.[1] The first three songs (1:4-2:10) are the prophet's statement to the people and to Yahweh of their situation. The last two songs (2:11-27) are Yahweh's statement to the people, in reply. Joel 1:2-2:27 conforms to Gunkel's analysis of Hebrew poetry, which is characterized by: (1) the Introduction, where the formal character is particularly clear, (2) the "Hauptstück" which is divided into various motifs, and (3) the Conclusion which often corresponds with the Introduction. The entire poem follows certain laws both of form and content, while the succession of ideas is distinctively Joel's own. Thus the poet shows himself to be dependent upon the literary tradition, of which he is also a part and to which he contributes.

Writing, undoubtedly in a late period, he exhibits a wide acquaintance with earlier writings, which however, is no mere slavish dependence. He reinterprets and recasts the

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[1] In view of the fact that the entire poem is a single and unified narrative, and in view of the parallel relations between the introductory strophe and the final strophe, אַחֲרִית is taken to refer to the restoration of the

messages of an earlier time and renders them appropriate to the needs of the post-exilic community.

> He is a man who has had and has made the most of a careful and extensive literary education. That is the world he lives in; that furnishes his natural medium of expression, when he comes himself to write... Given the manner, this description of the locust plague and drouth in ch. 1 is difficult to excel. The picture as a whole, the paragraphs, sentences, and single phrases are for the most part clear-cut and well-balanced.[2]

The entire poem, as we have seen, is developed on the basis of parallelism, with one dominant theme in each song which is elaborated through a variety of expressions. There is certainly evident here "a kind of measured rhythm in lines, reflecting an inward rhythm of thought or feeling."[3] The continual interplay of address and description, or oracle responding to prayer, gives the poem an antiphonal quality.

The variations of thought as we pass from one mood or point of view to another, are characterized by sensitive variations in sound, rhythmical movement, and style. The beginning of a new song is in each instance marked by the presence of a new motif. These songs are presented as scenes actually occurring. Joel uses, in the opening scene, three devices for

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last section of the poem (2:18-27) as well as to the disaster. Driver (op. cit., p. 35) believes it to refer to the question which follows, but this interpretation violates the parallelism of stichoi 1 and 3. Thus the definition of אֶרֶץ lies most concretely in vs. 4, which summarizes the event, and in vss. 2:26, 27, which summarize God's activity in regard to that event.

[2]M. Sprengling, "Joel 1:17f.," Journal of Biblical

arousing attention: (1) the rhetorical question and the command to relate the event throughout succeeding generations, (2) a folk-song emphasizing the unique character of the event, and (3) a stirring call to the wine-bibbers. This arresting and emphatic method is sustained in the remainder of the poem, through a number of devices.

The outstanding characteristic of the first two songs is the imperatives which follow in rapid succession. A number of rhetorical questions appear throughout the poem (1:2; 1:16; 2:14; 2:17). The length of the lines is notably short in 1:1-2:10. The description of ch. 1 is primarily by figures of speech, rather than by adjectives, the only occurrence of an adjective other than as predicate being in 6b. Indeed, the entire poem is conspicuously lacking in adjectives. The most impressive illustration of this use a metaphor or simile in place of adjectives is in 2:1-11.

The order and arrangement of words calls for attention. In each case where the usual order of verb-subject-adjective is rearranged, there is a significant emphasis. Further, the word immediately following כִּי is frequently the clue to the meaning of the passage. The choice of words is nowhere careless or accidental. Joel in a number of instances gives to a single

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Literature, XXXVIII (1919),140.

[3]Gordon, op. cit., p. 15.

word several shades of meaning (יִתְרוֹן, יגע, כרת). His play on words is paralleled by his play on ideas. Note the repetition of the statement that "This has never been; it shall never be again." (1:2; 2:2; 2:19; 2:23; 2:27) The broadest play upon ideas occurs in the contrast between the motif of wailing in 1:2-2:17 and the motif of rejoicing in 2:18-27. The variety of description is remarkable. In manifold forms the simple statement: "The grain has failed," is reiterated and elaborated. A simple listing of the words describing waste, desolation, mourning, is impressive: בָּכָה, הֵילִילוּ, שַׁדְּפָה, קָצְפָה, יָבְלָה, יָבְשָׁה, בּוֹשׁ, אָמְלָל

Eissfeldt suggests that Joel 1:1-2:27 may best be understood as a liturgy.[4] It is clear that liturgical elements are very pronounced throughout,[5] many of which are connected with the New Year. In this prophecy, as in liturgical material generally, it is Yahweh alone who can give fertility. His activity, both in judgment and in restoration, is described in these terms. The theological implication is that nothing happens in nature except by the will of Yahweh. This concept which is at the foundation of the New Year ritual, is further

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[4]Lods states that "the Book of Joel is a liturgy belonging to the rituals for averting the plague of locusts, which has been enlarged into a picture of the Day of Yahweh." (Adolphe Lods, The Prophets and the Rise of Judaism, New York: Dutton & Co., 1937, p. 9.)

[5]For the influence of liturgy on prophetic speech, cf. Hosea 6:1ff.; 14:2ff.

substantiated by references to Yahweh's mighty deeds (2:21), references to the assembly of all the people of the land, to the use of the shophar (2:1, 15), to the ritual shout (2:1), to Yahweh's holy mountain (2:1), to Yahweh's Day of Judgment, and references to the ancient belief in the coercion of fertility through ritual practices. If this first section is considered in relation to the remainder of the book (3:12 in particular) we may find our only justification for discussing the book as a whole, as having been edited to form a dramatic liturgy for the New Year Festival. Whether or not this poem is connected with the New Year directly, the New Year ritual has failed in this historical instance; the land has failed.

The eschatological features involved in a conception of the book as a liturgy intended for the New Year Festival have formed the basis for differing views regarding the composition of the book, which have determined the interpretation of its message. In any discussion of the Day of Yahweh passages in 1:1-2:27 as interpolations by the author of the remainder of the book, it must be noted that the references are entirely contradictory. In the first section, the Day is Amos' Day -- of darkness and no hope, and referring entirely to the Israelites, while in the second, it is a Day of Judgment for the nations, but of recovery and restitution for Israel. Further, we have seen that to delete 2:1, 2 is to render meaningless the entire passage which follows, and which culminates in the

cosmic description contained in 2:10. If all eschatological implications are to be removed from this writing, the entire section, 2:1-11 requires to be considered.

The occasion for the writing has been seen to be a plague of locusts, which is first described realistically, and later idealized as Yahweh's "host." Driver's analysis of the relation of the historical event to the eschatological interpretation is that "the imagery, under which the approach of the 'Day' is depicted, is borrowed from the recent visitation of locusts."[6] However, there is too direct a relation between the locust visitation and the call to repentance to consider it as mere imagery employed in another context. If this were true, we should have to question: What is that context? Rather, the prophecy appears to be the interpretation of an actual historical fact in apocalyptic terms. The poem is thus a gradual development of thought from the actual to the apocalyptic, rather than a historical picture with insertions at numerous points. The purpose of the historical description is certainly not for its own sake, and the prophecy would have no meaning at all, stripped of its eschatological passages. As it stands, the historical description is obviously intended to give warning concerning the Day. The plague was apparently an event which, like so many events in Israel's history,

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[6]Driver, op. cit., p. 47.

suggested things beyond itself, a disaster impending greater, cosmic disaster and having implications which only the prophet could see, although they are dealt with in priestly fashion. "Hebrew prophecy had for many years been anticipating the advant of this time, constantly finding 'signs' which pointed to its approach. Any severe calamity seemed to be an indication that Yahweh was about to judge."[7] This is a clear illustration of the growing tendency to interpret historical events eschatologically, to connect present disasters with the coming Day of Yahweh, one being the immediate precursor of the other. The poetic blending of apocalyptic and actual features[8] in this poem results in certain inconsistencies when viewed from a literalistic point of view, which however are to be understood, as the prophecy is understood as poetry.

We are led to consider the statement that Joel represents the sacramentarian even more than the prophet, that he is "an ardent champion of ritual and in full sympathy with the ceremonial trend of later Judaism."[9] It cannot be denied that "Joel seems rather to be the spokesman of his people, than, as most of the pre-exilic prophets, one who stands over against

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[7]Davidson, op. cit., p. 202.

[8]Cf. Nahum 3:11-19.

[9]C. F. Kent, The Sermons, Epistles, and Apocalypses of Israel's Prophets, (New York: Scribners, 1910), p. 31.

them."[10] He is closely identified with the Temple and witnesses to the important place which it has come to occupy in the Jewish community of this period. The importance of religious symbols, of sacrifices and festivals, which served to distinguish the community from the rest of the world, are all prominent. But it is above all the community which is of vital concern to the prophet, and it is that around which the entire poem centers. It is as these ritual practices symbolize the life of that community, and its relation to its God, that they come to have value. The prophet's message is determined not alone by the type of person he is, but also by the type of people he is addressing. We must always ask concerning the prophecy of Joel: To what social situation was this addressed, and how was the Jewish community of his time different from that to which Amos, Micah, Hosea, and Isaiah addressed themselves?

Before we dismiss the prophecy as representing the "degeneracy of prophecy," or "the night of legalism,"[11] and as entirely devoid of all ethical teaching[12] let us examine the development of the narrative. It is true that the phrase "Turn unto Yahweh your God" occurs only twice, (2:12, 13) but it is also to be noted that it occurs at precisely the deter-

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[10] G. B. Gray, A Critical Introduction to the Old Testament (London: Duckworth, 1913), p. 209.

[11] Fowler, op. cit., p. 155.

[12] Oesterley and Robinson, op. cit., p. 359.

minative point in the prophecy, introducing the son which deals with the averting of Yahweh's judgment. It needs no further elaboration, because of its emphasis here.

The theology here is not original. Suffering is punishment for sin, but Yahweh is not a vengeful deity; rather is he compassionate. He alone can give or withhold rain,[13] and he controls the pests which bring destruction on crops. The poem is a presentation of Yahweh's revelation of himself, through word and deed, and the idea of catastrophe is correlated with that of judgment. The locusts are an appropriate scourge, since the whole relation of Yahweh to his people is here considered in terms of the fertility of the land. They accomplish more dramatically than could an army the severing of this tie. The instrument of judgment thus conforms to the conception of Yahweh's blessing. He provides, and this is a sign of his direct activity amongst his people.

This picture of Yahweh's divorce of the land sends us back to examine the relations of this prophecy to Hosea's picture of Israel's apostasy, and as we have noted throughout, the affinities between the two books are numerous. It sends us also to the Pentateuch and the original picture of Yahweh's covenant with his people. The description of the locust

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[13]Cf. Deuteronomy 11:10-12.

plague, in Exodus 10 (J), is too strikingly similar to Joel to be ignored. Keil and Orelli have noted this remarkable correspondence, and have suggested that the mind of the prophet was dwelling on Israel's original deliverance, in this moment when she sought deliverance anew from disaster.[14] G. A. Smith has also suggested that "The great covenant name, Yahweh your God," is solemnly repeated as if symbolic of the historic origin and agelong endurance of Yahweh's relation to Israel, and the very words of blessing are repeated which were given when Israel was called at Sinai and the covenant ratified."[15]

> ...and that you may tell your sons and grandsons how I made a toy of the Egyptians...so that you may know that I am Yahweh. (Exodus 10:2)
>
> ....locusts...and they shall eat up the residue that escaped (cf. Joel 1:4).....as neither your fathers nor grandfathers have ever seen from the time that they appeared on the earth to this day. (vs. 5) (cf. Joel 1:2)
>
> ....as morning came, the east wine brought the locusts.. never previous to them had there been so many locusts, nor would there ever be after them; they covered the surface of the whole land, so that the land was dark.... (vs. 13)
>
> ....and Yahweh changed the wine into a very strong west wind, which caught up the locusts and blew them into the Red Sea, not a single locust being left in all the territory of Egypt. (vs. 19)

The covenant relationship, thus, through various means is made central to the prophecy, and Joel is seen as the post-

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[14]Keil, op. cit., p. 175.

[15]Smith, op. cit., p. 410.

exilic successor of Hosea and Jeremiah, the great prophet of "Return" to the Judaistic community, putting into the cultic environment of which he is so intimately a part, the content of desert Yahwism. His message was undoubtedly as relevant and essential to the post-exilic community as the pre-exilic prophecies to those living in that time. Joel belongs to that succession of religious figures who conceive in this fashion of Yahweh's activity in the midst of his people. The paradox of Yahweh inflicting disaster upon his own is only to be understood in such a context as that of the covenant relationship.

APPENDIX

HAPAX LEGOMENA IN JOEL 1:1-2:27

1:7: קְלִפָּפָה a "snapping" or "splintering." From the Arabic "to break." (קלף)

1:8: הֵילִילוּ "lament" or "wail." Imperative of יָלַל. Cognate with יְלֵל, יַלֵּל.

1:17: עָבְשׁוּ "rot," "shrivel." Probably akin to בָּאַשׁ "to spoil" or "rot." Carrier suggests a close similarity to בָּאַשׁ and points out that the context favors "loss of vitality by extreme drought," rather than by "decay." "The idea of 'thickening,' 'hardening' seems to inhere in the root."[1]

1:17: פַּרְוָרוֹת plural of פְּרִי זָה "seed," "grain of seed," Talm. פִּרְיָא "pebble," "berry." Prop. "separate parts." (cf. Syr. "kernel.") Chaldean פַּרְוָד- "grain of pomegranate." LXX and Vulg. read פָּרוֹת giving the translation "heifers." Henderson supports the translation "seeds" by reference to the New Testament, where the Syriac word is found in several places meaning "seed."[2]

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[1] A. S. Carrier, "The Hapax Legomena of the Minor Prophets," Hebraica, V (1889), 131.

[2] Ibid.

Derived from פרשׁ "separate, "scattering of seed."

1:17: מְגָרָפָה "shovel." Jewish interpreters: "clods." Therefore, מִגְרְפֹתֵיהֶם "under their clods." The root is גרף "to draw," "to grasp," "seize." From this root comes אֲגֻרוֹף "fist." (Exodus 21:18, Isaiah 58:4) "that which is drawn together." Keil takes it in the meaning of a "detached piece of earth," "fragment."[3]

1:17: מַמְגֻרוֹת a noun formed with מ denoting place, from the substantive מְגוּרָה "store-house," "granary." מָגוֹר "sojourning-place," "dwelling-place." The parallelism (so Carrier) indicates clearly the meaning of this word: "barns."

2:20: הַצְּפוֹנִי adj. from צָפוֹן "north." c. art. as n.m. "northern one," "northerner," "invader from north." (see We., Now., Dr., GAS).[4]

2:20: צַחֲנָה "stench," from צָחֵנָה (בָּאַשׁ) -- cf. בָּאַשׁ צַחֲנָה Ecclus. 11:12.

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[3] Ibid., p. 132.

[4] Ibid.

STROPHIC STRUCTURE OF JOEL 1:1-2:27

Superscription

דְּבַר־יְהוָה אֲשֶׁר הָיָה אֶל־יוֹאֵל בֶּן־פְּתוּאֵל

I (1:2-3)

שִׁמְעוּ־זֹאת הַזְּקֵנִים
וְהַאֲזִינוּ כֹּל יוֹשְׁבֵי הָאָרֶץ
הֶהָיְתָה זֹאת בִּימֵיכֶם
וְאִם בִּימֵי אֲבֹתֵיכֶם
עָלֶיהָ לִבְנֵיכֶם סַפֵּרוּ
וּבְנֵיכֶם לִבְנֵיהֶם וְדוֹר אַחֵר

II (1:5-7)

יֶתֶר הַגָּזָם אָכַל הָאַרְבֶּה
וְיֶתֶר הָאַרְבֶּה אָכַל הַיֶּלֶק
וְיֶתֶר הַיֶּלֶק אָכַל הֶחָסִיל

הָקִיצוּ שִׁכּוֹרִים וּבְכוּ
וְהֵילִילוּ כָּל־שֹׁתֵי יָיִן
עַל־עָסִיס כִּי נִכְרַת מִפִּיכֶם

כִּי־גוֹי עָלָה עַל אַרְצִי
עָצוּם וְאֵין מִסְפָּר
שִׁנָּיו שִׁנֵּי אַרְיֵה
וּמְתַלְּעוֹת לָבִיא לוֹ

הַשֵּׂם גַּפְנִי לְשַׁמָּה
וּתְאֵנָתִי לְקֻצָּפָה
שָׂם גַּרְנִי לְשַׁמָּה

וְזַעֲקוּ אֶל־יְהוָה

בֵּית יְהוָה אֱלֹהֵיכֶם

כִּי יָשֵׁב הָאָרֹן

אַסְפוּ זְקֵנִים

אַרְצוֹ אֲדָרָה

כָּל־יוֹשְׁבֵי הָאָרֶץ

כִּי נִמְנַע מִבֵּית אֱלֹהֵיכֶם מִנְחָה וְ

בְּאוּ לִינוּ בַּשַּׂקִּים מְשָׁרְתֵי אֱלֹהָי

הֵילִילוּ מְשָׁרְתֵי מִזְבֵּחַ

בֹ

כִּי קָרוֹב יוֹם יְהוָה וּכְשֹׁד מִשַּׁדִּי יָבוֹא׃

הֲלוֹא נֶגֶד עֵינֵינוּ אֹכֶל נִכְרָת

מִבֵּית אֱלֹהֵינוּ׃

שִׂמְחָה

וָגִיל

(1:17-18) IV

כִּי הֹבִישׁ דָּגָן אָבְדוּ תִירוֹשׁ נָהֲרוּ שַׂמְּרוֹת נָשַׁמּוּ גְּרָנוֹת

אָבְשׁוּ חֲרָשׁוֹת תַּחַת מִגְרְפוֹתֵיהֶם

(1:19-20) V

גַּם אֶדְרֵי הַשָּׂעַן נִיְּשְׁמוּ

כִּי אֵשׁ מִרְעִיתוּ לָהֶם

לַבְּכוּ אֶדְרֵי בָּר

מַה־נֶּאֱנְחָה בְהֵמָה

כִּי הֹבִישׁ דָּגָן

נָהֲרוּ שַׂמְּרוֹת

נָשַׁמּוּ גְּרָנוֹת

אָבְשׁוּ חֲרָזוֹת תַּחַת מִגְרְפוֹתֵיהֶם

VI (2:1-2b)

וְלֹא־עֵת
תֵּעָנֶה׃ שׁוֹפָר בְּצִיּוֹן

בְּקָרְבָּהּ׃ עַל־שִׁיחַ יָדֶיהָ

VII (2:2c-g)

כְּמוֹ־יְהוּה
כְּיוֹם נִשְׁפְּךָ׃ וַיַּבְּלֵהוּ

כְּמוֹ־בֹקֶר עָלֵי־הָרִים

VIII (2:3)

עַד־שְׁנֵי דוֹר וָדוֹר׃

וְאֵין לְפָנָיו
כְּגַן־עֵדֶן הָאָרֶץ לְפָנָיו
וְאַחֲרָיו תְּלַהֶטֶת לֶהָבָה
לְפָנָיו כָּבְלָה אֵשׁ

מִמְּלֵטָה׃ וְלֹא־הָיָה

IX (2:4-9)

כְּמַרְאֵה סוּסִים מַרְאֵיהֶם
כֵּן כְּרַכְשָׁם יְרוּצוּן׃
כְּקוֹל מַרְכָּבוֹת עַל־רָאשֵׁי הָרִים יְרַקֵּדוּן
כְּקוֹל לַהַב אֵשׁ אֹכְלָה קַשׁ
כְּעַם עָצוּם מְעֻרָּךְ מִלְחָמָה
מִפָּנָיו חָלוּ עַמִּים כָּל־פָּנִים קִבְּצוּ פָארוּר׃
וְלֹא יְעַוְּתוּן אִישׁ אֶת־אָרְחוֹ
וְלֹא יְעָרְבוּן אִישׁ אֶת־אָחִיו
אִישׁ בִּמְסִלָּתוֹ יְהַלֵּכוּן
וּבְשֶׁלַח יִפֹּלוּ לֹא נִבְצָעוּ׃

וְנִחַם עַל־הָרָעָה
וְרַב־חֶסֶד
אֲשֶׁר יַפְלִיא
לְרַחֵם הוּא
בְּקִרְבְּכֶם׃

וְשׁוּבוּ אֶל־יְהוָה אֱלֹהֵיכֶם
כִּי־חַנּוּן
וְרַחוּם הוּא
אֶרֶךְ אַפַּיִם
וְרַב־חֶסֶד
וְנִחָם עַל־הָרָעָה׃

מִי יוֹדֵעַ יָשׁוּב וְנִחַם
וְהִשְׁאִיר אַחֲרָיו
בְּרָכָה
מִנְחָה וָנֶסֶךְ
לַיהוָה אֱלֹהֵיכֶם׃

וְגַם־עַתָּה נְאֻם־יְהוָה שׁוּבוּ אֵלַי בְּכָל־לְבַבְכֶם
וּבְצוֹם
וּבִבְכִי
וּבְמִסְפֵּד׃

(2:12-14) XI

כִּי־גָדוֹל יוֹם יְהוָה
וְנוֹרָא מְאֹד וּמִי יְכִילֶנּוּ׃

עַל־כֵּן גַּם עַתָּה נְאֻם־יְהוָה
שׁוּבוּ אֵלַי בְּכָל־לְבַבְכֶם
וּבְצוֹם
וּבִבְכִי
וּבְמִסְפֵּד׃

וְקִרְעוּ לְבַבְכֶם
וְאַל־בִּגְדֵיכֶם
וְשׁוּבוּ אֶל־יְהוָה אֱלֹהֵיכֶם
כִּי חַנּוּן וְרַחוּם הוּא
אֶרֶךְ אַפַּיִם וְרַב־חֶסֶד
וְנִחָם עַל־הָרָעָה׃

(2:10-11) X

קָדְרָה הַשָּׁמֶשׁ וְיָרֵחַ לֹא יָאִיר
וְכוֹכָבִים
אָסְפוּ נְגְהָם׃

וַיהוָה נָתַן קוֹלוֹ לִפְנֵי חֵילוֹ
כִּי־רַב מְאֹד מַחֲנֵהוּ
כִּי־עָצוּם עֹשֵׂה דְבָרוֹ
כִּי־גָדוֹל יוֹם יְהוָה

וְהַיִּצְהָר
וְהַתִּירוֹשׁ
אֶת־הַדָּגָן
הִנְנִי שֹׁלֵחַ לָכֶם
וְיִשְׂבַּעְתֶּם אֶתְכֶם
וְלֹא אֶתֵּן עוֹד חֶרְפַּת רָעָב בַּגּוֹיִם׃

XII (2:15-17)

מִנְחָה וְנֶסֶךְ לַיהוָה אֱלֹהֵיכֶם
וְהָשִׁיב בְּרָכָה
וְנָתַם
מִנְחָה וְנֶסֶךְ לַיהוָה אֱלֹהֵיכֶם׃

תִּקְעוּ שׁוֹפָר בְּצִיּוֹן
קַדְּשׁוּ צוֹם
קִרְאוּ עֲצָרָה
אִסְפוּ־עָם
קַדְּשׁוּ קָהָל
קִבְצוּ זְקֵנִים
כֹּל יוֹשְׁבֵי הָאָרֶץ
וְיִגְּעוּ שָׁם׃
וְכָלָה מֵחָפָתָהּ
צֵא הֶחָתָן מֵחֻדָרוֹ

בֵּין הָאוּלָם וְלַמִּזְבֵּחַ

דִּבְּכוּ הַכֹּהֲנִים
מְשָׁרְתֵי יְהוָה
וְיֹאמְרוּ
הוֹסָה יְהוָה עַל־עַמֶּךָ
וְאַל־תִּתֵּן נַחֲלָתְךָ לְחֶרְפָּה
לִמְשָׁל־בָּם גּוֹיִם
לָמָּה יֹאמְרוּ בָעַמִּים
אַיֵּה אֱלֹהֵיהֶם׃

XIII (2:18-20)

וַיְקַנֵּא יְהוָה לְאַרְצוֹ
וַיַּחְמֹל עַל־עַמּוֹ
וַיַּעַן יְהוָה
וַיֹּאמֶר
הִנְנִי שֹׁלֵחַ לָכֶם
וְיִשְׂבַּעְתֶּם אֶתְכֶם
וְלֹא אֶתֵּן עוֹד חֶרְפַּת רָעָב בַּגּוֹיִם׃

מוֹרֶה וּמַלְמִישָׁרֵי׳ן

וַיּוֹרֶם אֶתְכֶם
לְאֶרֶץ הַמּוֹרֶה
כִּי־נָתַן לָכֶם אֶת־הַמּוֹרֶה

וְשָׁחֲטוּ יְהוָה׳ בְּ
וּבְנֵי אַהֲרֹן הַכֹּהֲנִים

תְּיֵבָה נָתְנוּ הַכֹּהֲנִים
כִּי־נַעֲשָׂה כְּרֵי
אֲשֶׁר נָתְנוּ בְּתֵבָה
עַל־תְּרֵי בַּתֵּמוֹת שְׁנֵי
כִּי־נִגְלָל יהוה׳ לַעֲשׂוֹת

וְשָׁחֲטוּ
גְּלִי
עַל־תְּרֵי אַדְמָה

XIV (2:21-23)

לַעֲשׂוֹת יהוה׳ תַּרְדֵּמָה
וַיִּתֵּן עַל־הַתַּחַת
וַיִּבֶן יהוה׳ אֱלֹהִים
אֶת־הַצֵּלָע אֲשֶׁר־לָקַח
מִן־הָאָדָם לְאִשָּׁה
וַיְבִיאֶהָ אֶל־הָאָדָם
וַיֹּאמֶר הָאָדָם
זֹאת הַפַּעַם עֶצֶם מֵעֲצָמַי
וּבָשָׂר מִבְּשָׂרִי
לְזֹאת יִקָּרֵא אִשָּׁה
כִּי מֵאִישׁ לֻקְחָה־זֹּאת

וְלֹא־יָשׁוּב עַמִּי לְעוֹלָם

וְיֹאכַל עוֹד

וַיָּגִד יְהוָה אֱלֹהֵיכֶם

וְיָדְעוּם כִּי בְּדֶרֶךְ יִשְׂרָאֵל הֵמָּה

וְלֹא־יָשׁוּב עַמִּי לְעוֹלָם

יַעַשׂ עֲמָם הַכֹּהֵן

וְהַלַּלְתֶּם אֶת־שֵׁם יְהוָה אֱלֹהֵיכֶם

וַאֲכַלְתֶּם אָכוֹל וְשָׂבוֹעַ

יַעַשׂ שַׁלְחֹתֵי בָּכֶם

הַיֶּלֶק

וְהֶחָסִיל

וְהַגָּזָם

הַיֶּלֶק

יַעַשׂ עִמָּכֶם הָאֱלֹהִים

וְשַׁלַּמְתִּי לָכֶם אֶת־הַשָּׁנִים

וְהַשְּׁרִיקִי הַיֶּלֶק תִּירוֹשׁ וְיִצְהָר

וּמָלְאוּ הַגֳּרָנוֹת בָּר

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